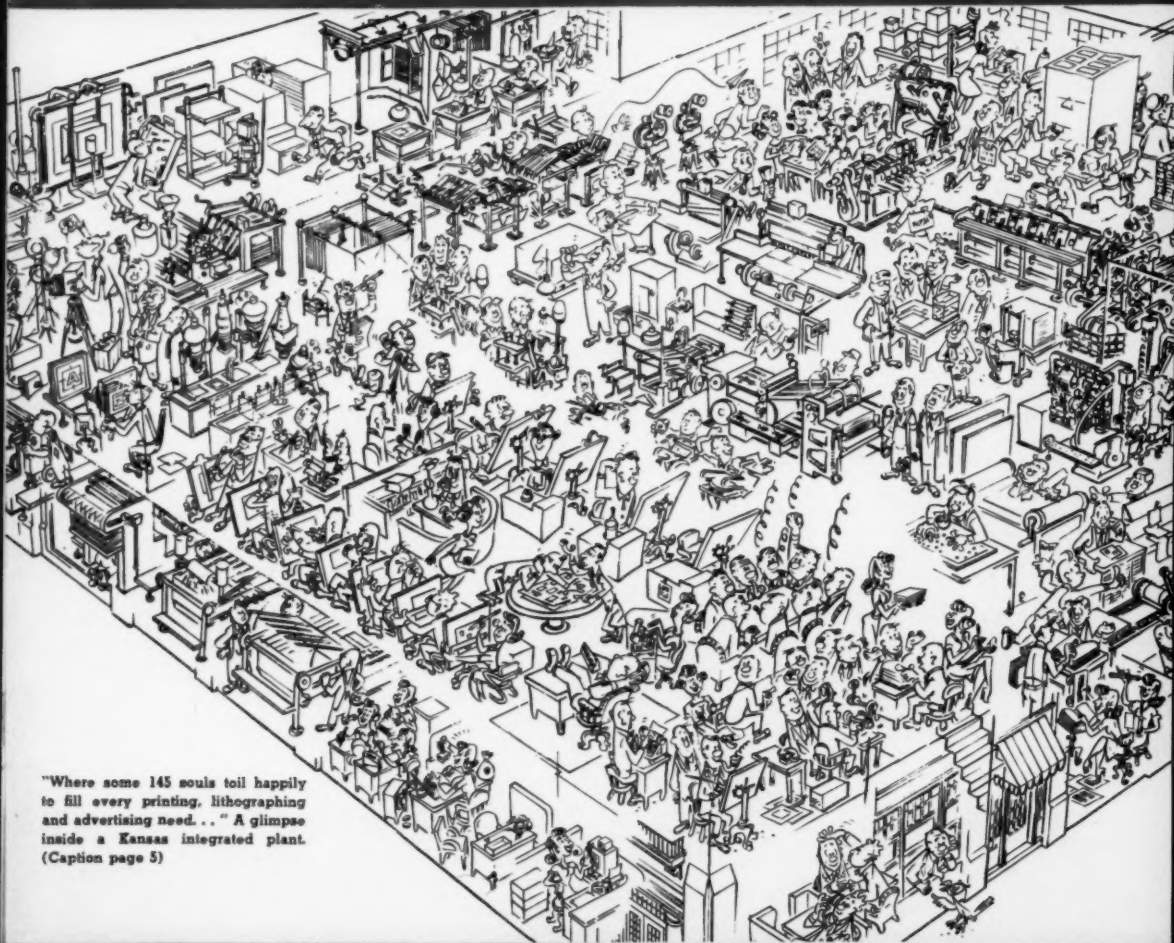


Modern

# LITHOGRAPHY

OCTOBER - 1951 - VOLUME 19 - NUMBER 10



"Where some 145 souls toil happily to fill every printing, lithographing and advertising need. . . A glimpse inside a Kansas integrated plant. (Caption page 5)

**Fast Orange Toner 137P**

## Senelith Inks

were the first lithographic inks  
made from dyestuffs  
treated with sodium tungstate  
for better sunfastness  
and are still leading  
with their outstanding resistance properties

Our booklet "Inks, Lithographic and Printing" may be obtained on request

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and used all over?

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Many lithographers have asked if we could develop an improved offset blanket superior to anything now available. Fast drying, specially-treated inks, improvements in platemaking, faster press speeds and new developments in paper have made a new and better blanket a must.

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# Modern LITHOGRAPHY

## THE COVER

The intricate, humorous, line drawing on the cover is taken from a recent mailing piece promoting the services of McCormick-Armstrong Co., Wichita, Kan., lithographer, printer, advertising agency, and creative art service. Die-cut, the piece showed the plant exterior on the cover and this drawing of the interior when you opened the flap. Now we know what's inside a litho plant.

ROBERT P. LONG  
Editor

THOMAS MORGAN  
Business Manager

Address all correspondence to  
254 W. 31st St., New York 1, N. Y.

CHICAGO OFFICE  
333 North Michigan Ave.



## In This Issue

Editorials .....	27
NAPL Stresses Management Problems, Re-Elects Fay .....	28
Film vs. Lead .....	36
By Thomas P. Henry	
Labor Relations and Wage Regulations .....	39
By George A. Mattson	
Are Your Estimates Realistic .....	43
By Saul L. Blackman	
Cost Accounting Procedures and Problems .....	44
By Ray M. Jacobson	
Transparent Proofs from Type Forms .....	47
Through the Glass .....	59
Litho Production Clinic .....	61
By Theodore Makarius	
Metal Decorating Section Forum Emphasizes Presswork at Baltimore .....	63
Technical Section The Penetration of Light into Paper, and Its Effect on Halftone Reproduction, Part 2 .....	68
By J. A. C. Yule and W. N. Nielson	
Technical Briefs .....	73
News About the Trade .....	77
Litho Club News .....	91
Equipment, Products, Services, Bulletins .....	97
Classified Advertisements .....	123
Index to Advertisers .....	127
Tale Ends .....	128

## MODERN LITHOGRAPHY

VOLUME 19, NUMBER 10

Reg. U. S. Pat. Office

OCTOBER, 1951

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*Velva-Tone offset press blankets are available in black or red face, and as special blankets for metal decorating.*

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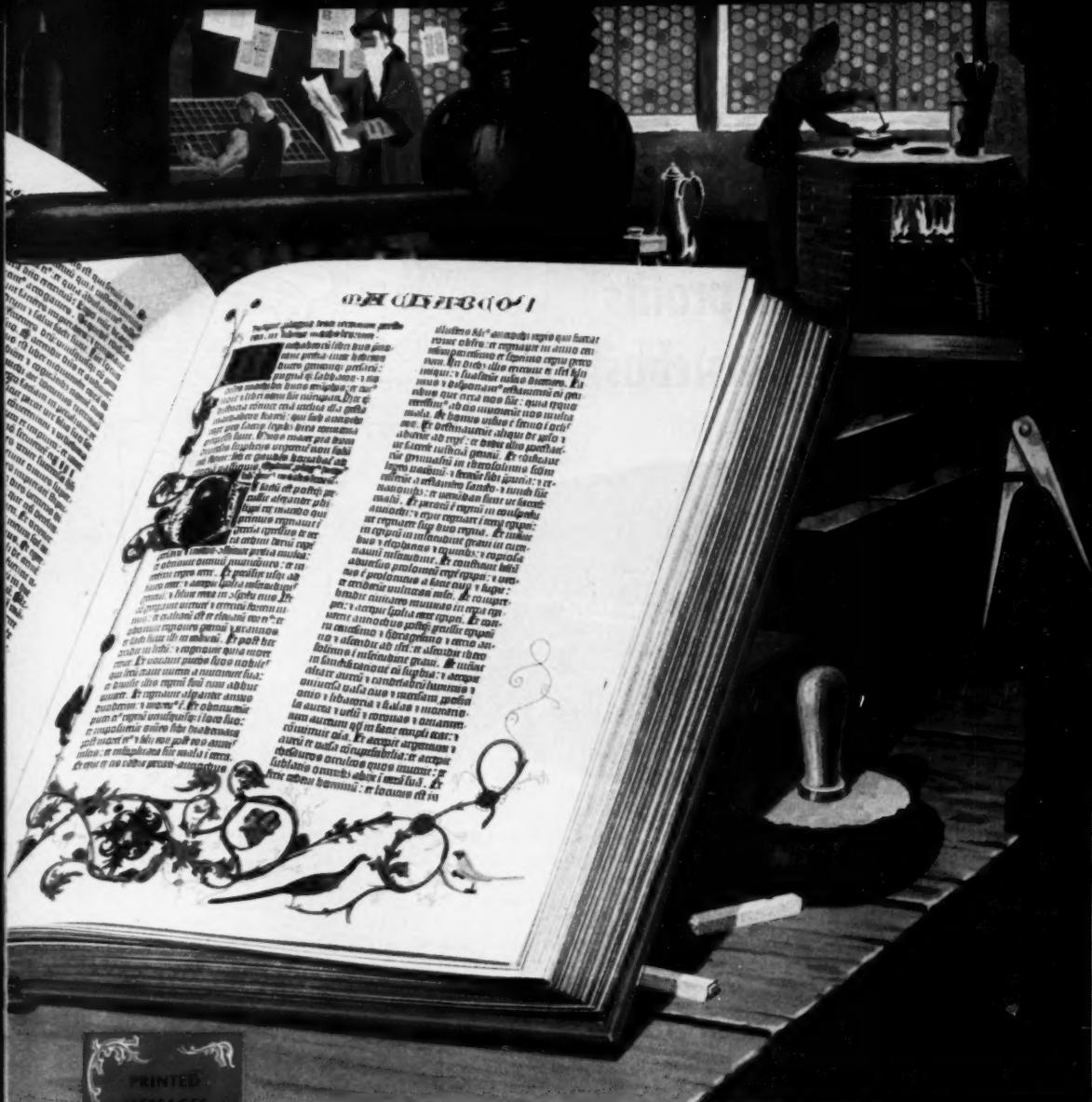
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\*Reg. U. S. Pat. Off.





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THAT  
MADE  
HISTORY

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Movable type in the hands of the fifteenth century German printer, Johann Gutenberg, helped kindle the democratic revolution.

For printing gave the people the power to think for themselves. Knowledge and its authority ceased to be the proud possession of a privileged few.

Shown above is a page from the First Book of Mac-

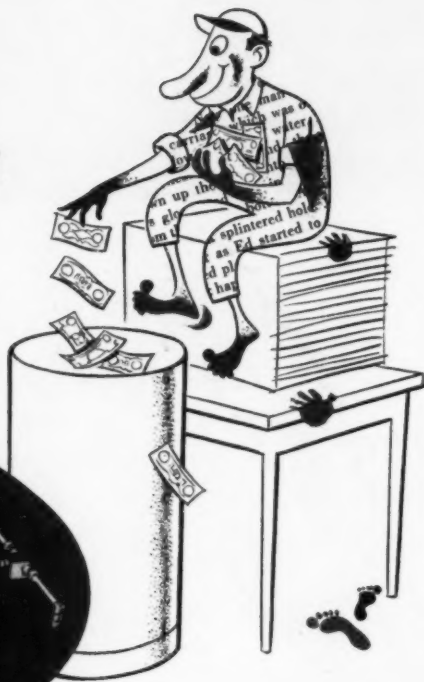
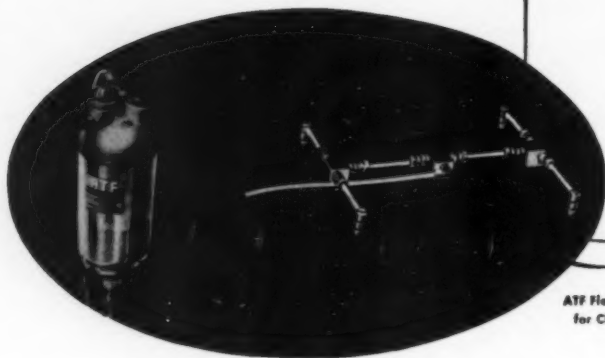
cabees, appearing in the Gutenberg Bible . . . accepted as the first book printed from movable type.

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*Type faces shown are: Bulmer, Lydian, Lydian Bold, Lydian Cursive and Lightline Title Gothic.*

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AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth B, New Jersey.



BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES...  
GRAVURE... LETTERPRESS... OFFSET

Type faces shown are Lydian Bold Condensed, Bodoni Book, Bodoni Bold and Sparta Heavy.



## How to line up "come-back" offset customers

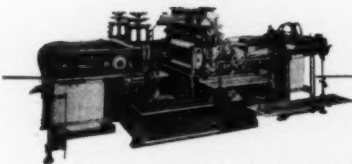
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*Type face shown is Bodoni and Bodoni Italic*



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GRAVURE...LETTERPRESS...OFFSET

**OUR  
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TO THE  
BETTERMENT  
OF  
LITHOGRAPHY**

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*make a*  
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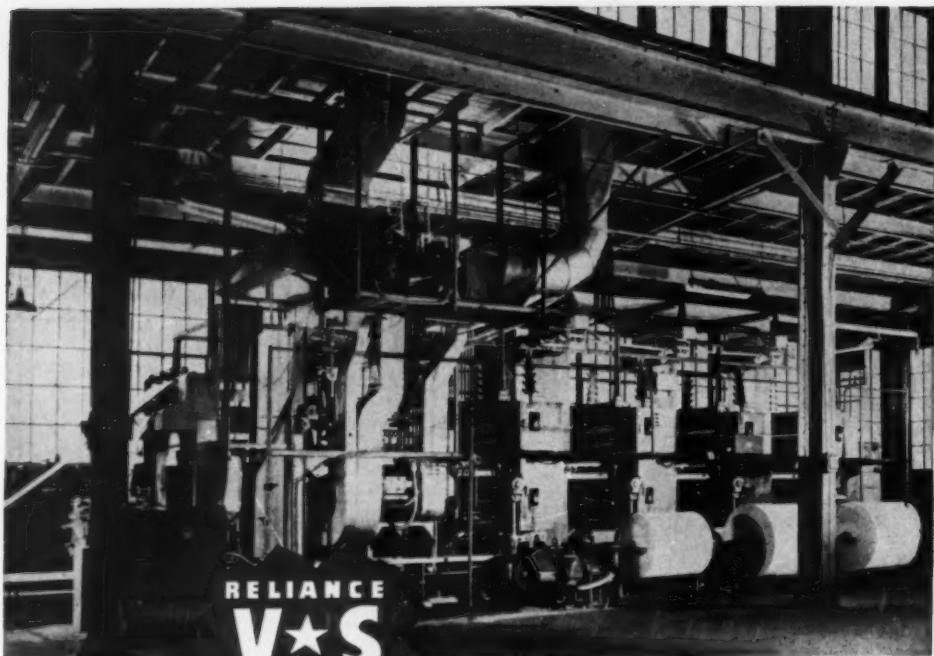
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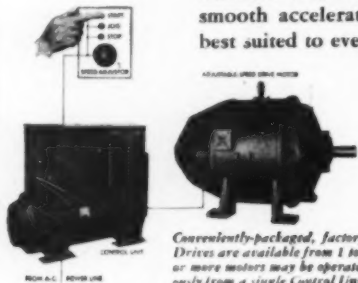


*This press prints four colors on both sides of sheet, making 64,000 color impressions at a press speed of 6,000 per hour.*

*Photo courtesy of Danner Press, Akron, Ohio.*

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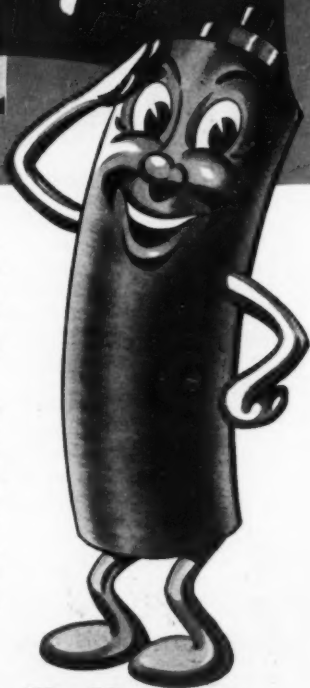
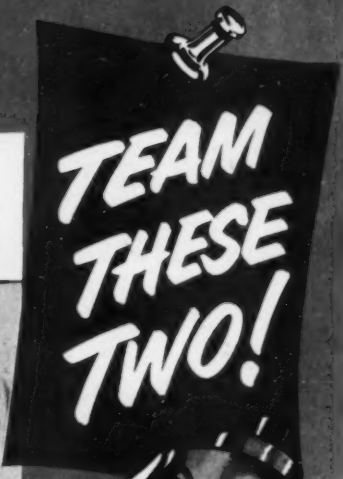
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PIONEERS OF IMPROVEMENTS FOR BETTER LITHOGRAPHY



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### Esso Guides Rate High as Prize Example of Web-Fed Perfecting Press Work

Wise motorists depend on Esso Road News and Detour Maps for happier motoring—just as leading lithographers depend on IPI offset inks for best results on all types of presses. Naturally Haynes Lithograph Co. of Silver Spring, Md., chose IPI Vapolith inks for these popular guides.

The current Esso Road News and Detour Maps are prize examples of top-flight lithography in a special field. Clean and sharp, they have remarkably fine detail and just the right tone. General Drafting Co. prepared them for Esso Standard Oil Co. and Haynes Litho produced them on a Webendorfer Web-Fed Offset press with 2 perfecting units—in 2 colors, IPI Vapolith red and IPI Vapolith blue. Speed, 12,000 sph—stock white antique finish offset.

### Vapolith Inks Dry Fast—No Counter-Etching

A strip-type electric heater dried the IPI Vapolith inks used on this job fast enough for immediate cut-off, folding and delivery with perfect results. And there was absolutely no counter-etching on the second color unit. Nor was the press stopped at any time due to greasing or other plate troubles which could be attributed to inks.

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### IPI LITHO DRYING STIMULATOR HELPS YOU SOLVE THOSE STUBBORN DRYING PROBLEMS

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We do not recommend IPI Litho Drying Stimulator for indiscriminate use on all offset work. It was developed solely for stubborn drying jobs and to meet production emergencies. Ask your IPI salesman for free IPI LDS booklet or write us today at 67 W. 44th Street, New York, N. Y.

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Mail Strategy

By Milk



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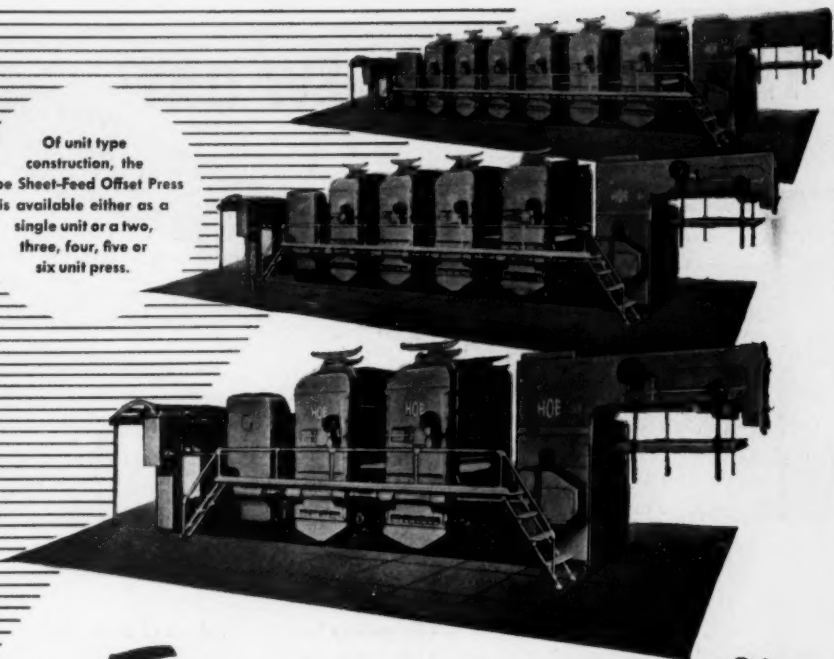
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Do lithographic problems often have you on a merry-go-round? Even if they don't, it will pay you to keep in touch with IPI. Solving problems for lithographers is a specialty with us. And what we have done for so many others we can do for you. Ask your IPI salesman about the new IPI Lithogem offset inks. These are the inks that dry faster and more uniformly than any regular linseed oil ink. And because they dry fast on top of the sheet, there is less "dryback" for brighter, stronger results.



Of unit type construction, the Hoe Sheet-Feed Offset Press is available either as a single unit or a two, three, four, five or six unit press.



## Increase your profits

by taking advantage of the greater production and lower operating costs made possible by the many outstanding features of the HOE SHEET-FEED OFFSET PRESS.

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- In a continuous operation, the patented Register Cylinder both front-registers and side-registers the sheet into a Travelling Gripper Bar, which does not release its hold until the sheet has been conveyed—non-stop—through all the printing units. **Assures unvarying accuracy of registration.**
- Any sheet with an uneven or torn gripper edge, or of fractional width, is automatically ejected be-

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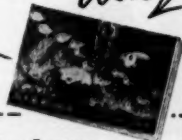
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**Counter etch** — Zinc — 1 oz. hydrochloric acid to 1 gal. water. Aluminum — 6 ozs. acetic acid to 1 gal. water. • **Pre-etch** — Use LITH-KEM-KOTE plate etch #2491, diluted as per instructions and applied in usual way. • **Coating** — 60 RPM on horizontal whirler; 50 RPM on vertical whirler in solution 3 parts LITH-KEM-KOTE to 1 part water. • **Exposure** — Varies with subject and shop conditions but is usually  $\frac{1}{4}$  to  $\frac{1}{2}$  less than normal for egg albumen. • **Lacquers** — Use ALBULAC #2411 applied before or after exposure. JIFFY Developing Ink is applied after exposure over the ALBULAC. • **Development** — Submerge plate for  $1\frac{1}{2}$  min. in solution of 1 oz. — 28% ammonia water to 1 gal. of water. Put under running water and swab until developed. • **Final etch and gumming** — Plate is etched and gummed in one operation using LITH-KEM-KOTE ETCH #2491 mixed as per instructions.

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1 quart	\$1.75
1 gal.	6.50
4 gal.	6.25 gal.
12 gal.	6.00 gal.


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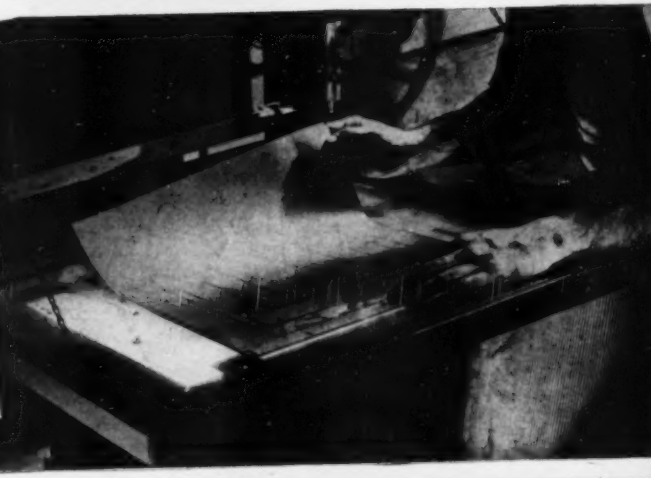
Write for your copy of the LITH-KEM-KO Catalog. It gives complete information on products and instructions on platemaking.



**Why Du Pont "Phitolith"  
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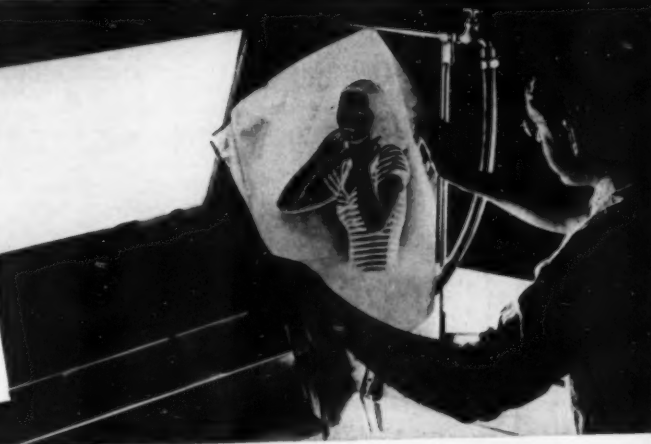
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# EDITORIALS

**A**S THE average small lithographer sits back and contemplates the mass of government printed matter which comes across his desk almost daily, his feeling of hopelessness is quite understandable. All sorts of communications come from OPS, NPA, WSB and other government departments, price and material control orders, and countless amendments and changes, — most of which to him are pure and unadulterated Greek. That he is puzzled and confused by the whole business is to put it mildly indeed. He does not know what to do or when to do it, — and accordingly, for the most part, does nothing.

The number of small business men who deliberately break the law is in our opinion not too great. Chiefly, we feel, violation grows out of ignorance. And in the case of NPA, OPS and associated orders, amendments, rules and regulations, ignorance and attending confusion are widespread. As a consequence, for lack of something better to do, the small operator ignores the whole thing and continues on a basis of "business as usual." Many such are breaking the law now, and the number in our opinion, will increase as more amendments and orders are compounded.

Large companies have set up special departments manned by experts to handle NPA, OPS and allied matters. Small firms, obviously, cannot afford this. Those which are members of trade associations receive much assistance from this direction. However, the vast number of small outfits who do not fall in this category are surely babes-in-the-woods. Officials of OPS and NPA, many of whom are temporarily transplanted out of industry itself, have shown a fine understanding of these problems and a complete willingness to be of help. But, personal visits to Washington are often necessary, and how many small outfits can afford the time or money for such?

That the whole problem of price and materials controls has become a welter of confusion to many companies, not excluding a goodly number of larger outfits, is no surprise. Attempts to steer the plan on an even keel, to avoid undue hardships anywhere, have piled complication upon complication. It is tough enough for the larger firms; for the smaller ones, a hopeless

maze. And unless a way is found to bring simplification out of present confusion, control orders will be ignored by thousands of smaller companies by dint of necessity alone.

**E**VERYONE knows that the costs going into any lithographic job have skyrocketed during the past 10 years. But probably few have had actual figures thrust at them. At the NAPL convention last month, some figures, based on wages and prices in the New York area, were presented, and came as quite a shock to many who have been coasting along on out-of-date figures, and relying on guesstimates instead of estimates.

Supplies such as blankets, chemicals, and varnishes, and services such as re-covering dampeners, have advanced in price in the past 10 years up to 181 percent. Direct labor costs, taking into account the shorter week and fringe benefits now paid, have increased up to 177 percent. Since these figures were compiled, another wage rise has been agreed to in New York, based on the escalator clause tied to the Cost-of-Living Index.

Salesmen and management are worried over the resistance they are meeting to increased selling prices for lithography — over the squeeze between rising costs and price ceilings. The lithographic industry, frankly, is in a serious slump in many localities. Advertising dollars are being bid for by other processes and other media, including fast-growing television.

The growth of offset lithography in the past 20 years has been phenomenal. The idea of this growth being stymied by such high costs that offset lithography could no longer compete with other media, would have been laughed at as impossible a few years ago. Can it be laughed off now?

Since there is apparently no way to reduce the dollar cost of either supplies, equipment or labor, the only answer is to find ways to increase productive efficiency. It is to the advantage of management and workers alike to speed production in every possible way, while maintaining and improving quality. It's being done by progressive companies.



All NAPL past presidents, as well as present officers were on hand for a special luncheon at the convention. Seated are present officers: Penn R. Watson, Wm. J. Keller, Inc., Buffalo, treasurer; A. J. Fay, National Process Co., New York, president; and Walter E. Soderstrom, New York, executive vice president. Past presidents, standing, L. to R.: Harry E. Brinkman, Cincinnati Lithographing Co.; Charles E. Mellet,

Rand Avery-Gordon Taylor, Inc., Boston; George E. Loder, National Process Co., New York, first president; A. G. McCormick, Jr., McCormick-Armstrong Co., Wichita, Kan.; Merle S. Schaff, Dando-Schaff Printing & Publishing Co., Philadelphia; and Paul A. Heideke, Washington Planograph Co., Washington, D. C.

## NAPL Stresses Management; Re-elects Fay

**D**ISCUSSIONS of management problems, reflecting the current squeeze of rising costs and slow markets, plus the heavy tax burden and federal regulations, marked the 19th annual convention of the National Assn. of Photo-Lithographers in Buffalo, Sept. 5-8. The program also covered some production methods and included a session devoted to questions and answers on shop procedures. In addition an exhibit by some 50 supply firms filled the exhibit area of the 17th floor of the Statler Hotel.

Registration was 754 plus a number of invited guests, Walter E. Soderstrom, executive vice president of the NAPL reported. This was somewhat under the figures for the last few NAPL meetings held in larger lithographing centers.

The association members elected several new board members and re-

lected the three officers: A. J. Fay, vice president in charge of sales, National Process Co., New York, president; Penn R. Watson, president, Wm. J. Keller, Inc., Buffalo, trea-

### Convention Sidelights Begin on page 59

sureur; and Mr. Soderstrom, executive vice president. Robert Emslie continues as secretary.

Four new directors were elected to three year terms on the board: Alven S. Ghertrner, Cullom & Ghertrner Co., Nashville, Tenn.; Edward N. Mayer, Jr., James Gray, Inc., New York; Theodore G. Parkman, Webb & Bocorselski, Washington, D. C.; and John F. Perrin, U. S. Printing & Lithograph Co., Mineola, N. Y.

### Handling a Sales Force

A. J. Fay, who for many years has directed the sales force of Na-

tional Process Co., New York, one of the nation's larger offset firms, was the convention's first speaker, with the subject "Training and Directing a Sales Force". Directing his remarks chiefly to the problems of training younger men, he said, "A training program should consist of a study of all manufacturing methods and processes used in your plant. To this should be added a study of your policies with regard to pricing, quotations, trade customs, etc. There should also be a review of the fundamentals of commercial art, typography, copy preparation, order writing, shop art, camera, negative stripping and opaquing, platemaking, and presswork. A study of paper should be made with regard to the use of various finishes and weights for specific purposes. And, a study should be made of finishing operations, such as mounting, varnishing, pebbling, die-cutting.

pamphlet and book binding, et cetera."

Mr. Fay further discussed sales discussion groups, promotion aids, morale, the distribution of accounts and prospects, records, etc. Junior salesmen should be paid a straight salary for a stipulated period while they are being trained, he said, and until such time as they are actually producing sufficient sales to equal their salaries on a commission basis. Ultimately a man should work on a commission basis with a weekly drawing account against the commission, as this "offers the greatest incentive to the right kind of man". In cases where a salesman must do more of a servicing job, a salary and bonus arrangement may be more desirable, he added.

"The problem of obtaining and maintaining a satisfactory sales volume demands our undivided attention and consideration, and the people whom we employ to sell our goods and services must be given our whole-hearted support and cooperation, if we are to accomplish our aim of providing more jobs and satisfactory earnings for more people", he concluded.

#### Paper Outlook

John Kronenberg, offset paper division manager of the S. D. Warren

AWARDS of engrossed resolutions were made to three men during the convention. L. to R.: U. S. Public Printer John J. Deviny receives honor from boyhood friend Major W. W. Kirby, Kirby Lithographic Co., Washington; Paul A. Heideke, shows framed award he presented to George E. Loder; Walter E. Soderstrom; gives craftsman award to Andrew Balika, Copiflyer Lithograph Corp., Cleveland.

#### OFFICERS and DIRECTORS

1951 - 1952

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1. NAPL officers A. J. Fay and W. E. Soderstrom.  
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7. Sol Berg, J. H. & G. B. Siebold, Inc., New York and Henry Fabrycky, United Nations, New York. 8. Joe Winterburg, Phillip & Jacobs, Phila., Litho Club Natl. Secy., and Harry F. Weck, Bankers Lithographing Co., Pittsburgh. 9. Chas. Cook, Haynes Litho, Silver Spring, Md. and Cab Handy, duPont Co. 10. Don Grant, Litho Chemical & Supply Co., Irene H. Sayre, Superior Engraving Co., Chicago, and Harry A. Porter, Harris-Seibold Co., Cleveland. 11. Frank A. Myers, Capiflyer Litho., Cleveland, Charles Harwood, Miehle Co., and Rex G. Howard, Howard Co., Peoria, Ill. 12. Fred Hoelperl, Photo Color Co., and Paul Ullmann, Steffan Print Shop, both Cleveland. 13. Harvey T. Sledge and Geo. A. Hoepfner, Gevaert Co., and Clarence A. Vistain, Pitman Co., Chicago. 14. V. E. Stafford, R. Hoe & Co., New York, and Larry Littman, Lord Baltimore Press, Balto. 15. Albert Tucker, Sauls Litho, Washington, and Pete Rice, EBCo, New York. 16. Geo. Schlegel, Schlegel Litho., New York, Murray Whitman, F & L, New York, and Harry Grandt, R & P, New York. 17. Leslie Ackerman, U. S. Rubber Co., Providence; E. R. Coats and J. F. Pariso, Goodyear Tire & Rubber Co., Akron, O.



Co., Boston, predicted that in the months ahead there should be enough paper to go around, but not enough to build substantial inventories. As for prices, they will not go down, and may go up if another round of wage increases is obtained by mill workers. While it is futile now for lithographers to try to build substantial inventories, he urged that orders for paper be placed as far in advance as is practical, and that they be placed in an orderly manner.

International developments will have a heavy bearing on the supply of paper, he pointed out. It is difficult to distinguish between true demand and demand based on fear, Mr. Kronenberg said, but 1948 seems

to be considered generally as a year of "normal demand". In that year 2,300,000 tons of book paper were used. Present mill capacity in the paper industry is 2,500,000 tons per year, and this should exceed current demand even after the government reserve is subtracted.

Shortages exist in coated label stock and in wove offset papers, he said, and this is because these types of papers require long fibre pulp, which is in short supply.

#### Management Forum

A forum of management problems was the feature of the Thursday morning session. Four papers were given following an introduction of the general subject by E. Ames Hil-

perts, executive director of the Metropolitan Lithographers Assn., New York. Mr. Hilperts emphasized that costs are higher today than they ever have been, sales are uncertain, competition is keen within the lithographic industry as well as with letterpress firms, quality products are imperative, and the tax burden is increasing. With the resulting narrowing of profit margins, it is more important than ever to know the cost of doing business, he declared. He praised the work of the national lithographic associations, the trade magazines, the Litho Clubs, and Craftsmen's Clubs, and Young Lithographers as making an important contribution to the knowledge and awareness of the in-

1. The Saturday technical panel, L. to R.: Andrew Balika, Copifyer Litho, Cleveland; Carl Goerbing, Rochester Folding Box Co., Rochester, N. Y. (in rear); Michael H. Bruno, LTF, Chicago; George Hammer, Forbes Litho. Mfg. Co., Boston (in rear); Anthony Capello, Jos. Hoover & Sons, Phila., who is president of the Natl. Assn. of Litho Clubs; Jack Kronenberg, S. D. Warren Co.; and Wm. J. Stevens, Miehle Co., New York,

was moderator during the discussion. 2. Standing L. to R.: Alfred Kapleau, Medo Photo Supply; Geo. Siebold, J. H. & G. B. Siebold, Inc.; Mike Rosalia, Siebold; Henry Fabrycky, United Nations; Eddie Frieberg, Siebold; Walter Kay, Fine Arts Reproduction; Murray Whitman, F & L; and Henry P. Korn. Kneeling: Sol Berg, Siebold; Geo. Thompson, Litho Chemical & Supply Co.; and Geo.

W. McGee, Siebold, all of New York. 3. Mrs. Erna Keldan, Bob Emslie, and Frank Turner, all of the NAPL staff. 4. Oscar Whitehouse, Exec. Secy., Label Mfrs. Natl. Assn., giving the Washington picture. 5. Thomas R. Gallo, Jack Coffey, Geo. H. Charnock, Sr., Paul M. Nahmens and Geo. H. Charnock, Jr., all of Craftsman Line-Up Table, Waltham, Mass.





#### BUSY PENCIL

Archie Fay (center) has his caricature drawn at the convention by Joseph Kaliff, president of the Caricaturists' Society of America. Also sketching is Jeane Cole, Kaliff's assistant. Several hundred humorous sketches were tossed off during the show as a feature at the Electric Boat Company's exhibit. The work was projected on a screen to show progress of each drawing. Caricatures on these and following pages are selections from the large collection turned out during the four days, as crowds watched. EBCo suite displayed the originals which later were to be sent to each individual sketched. (Photo courtesy "Buffalo Courier-Express.").



A. J. FAY  
NAFL President



WALTER E. SODERSTROM  
NAFL Exec. VP



JOHN J. DEVINY  
U. S. Public Printer



BERNARD ROSENSTADT  
Pres., N. Y. Metropolitan Assn.



HARRY BRINKMAN  
LITF President

dustry. They are important in aiding lithographic management in keeping informed. The forum, he said, would further acquaint management with the current problems which it faces.

Saul L. Blackman, treasurer, Brett Lithographing Co., Long Island City, N. Y., was the first panel speaker, and presented some rather startling figures on the increase in costs of labor and materials in the past 10 years. (These figures are given on an accompanying page.)

Jacques J. Tisne, executive vice president of Schlegel Lithographing Corp., New York, was the next speaker, discussing "The Analysis and Interpretation of Your Financial Statements". He confined his talk to a discussion of the balance sheet. He emphasized the importance of intelligent balance sheet analysis, and indicated that often this may be overlooked in favor of the profit and loss statement. "Changes in the balance

sheets from year to year are usually more significant than the balance sheets themselves," he said. Successive yearly balance sheets should be drawn on the same date, and the trends noted will indicate the success or failure of company policies, or absence of policies. "Strangely enough, a company can earn profits from year to year and still its financial condition can become progressively more unbalanced and unsound", he stated.

Mr. Tisne explored the trends which are indicated by the ratios of various sets of figures in a balance sheet. "The experience of experts in analyzing thousands of balance sheets in all lines of business in good times and in bad has shown that for companies whose tangible net worth is under \$250,000, operations should be screened very carefully if current liabilities exceed two-thirds the tangible net worth. In larger companies such a ratio deserves careful scrutiny

if it exceeds 75 percent." When a firm has deferred liabilities the total may be moderately larger, he added. Experience further shows, he said, that the ratio of funded debt to net working capital should not exceed 100 percent. Mr. Tisne also covered the ratios of depreciated fixed assets to tangible net worth, of inventory to net working capital, and of sales to tangible net worth.

#### Tax Burden

Milton Hudders, vice president of the Recording and Statistical Corp., New York, took up the tax phase of the discussion. After discussing the tax bills now almost through Congress, which will further increase levies on business, he turned to ways of keeping these taxes at a minimum level. "It is often said by those paying excess profits taxes, that since Uncle Sam takes 77¢ out of every dollar, you can afford to be reckless", he said. "He then outlined an-



other approach to the problem which he says is more realistic. "You should ask yourself what expenses incurred now will produce a beneficial result in future years when perhaps excess profits taxes will have been rescinded." He outlined some channels for accomplishing this, as follows:

- Advertising
- Research
- Training programs
- Repairs to plant and machinery
- Insurance
- Compensation to managerial help
- Borrowing on a mortgage
- Purchase of stock of a corporation

Sale of property so as to anticipate or defer gain or loss

Payment of dividends 61 days after the close of your year

Payment of dividends should not exceed your current profits

Reductions in capital stock issued should not be made

Contributions (to charity, for instance)

He further outlined means for those in partnership to readjust wills, estates, form profit-sharing plans, trusts, non-voting blocs of stock, and other legitimate moves which aid in easing the tax burden.

The majority of tax saving methods for individuals is based on planning your gain so as to have it taxed at the capital gain rate, Mr. Hudders said. He outlined six ways of doing this.

#### **Mechanized Costing**

James A. Westlin, president of The Maqua Co., Schenectady, N. Y., gave a rather detailed account of the way his firm has utilized available business machines for controlling cost accounting, payrolls, etc. The plant, which is affiliated with the General Electric Co., employs 675 people, and in 1951 is handling jobs at the rate of 35,000 per year. "This means that



**AL TUCKER**  
Sauls Litho  
Washington



**HARRY GRANDT**  
Roberts & Porter  
New York



**FOSTER COLEMAN**  
Meehan-To-ker  
New York



**FRANK LaGUERUELA**  
Editorial Omega  
Havana, Cuba



**BRUCE BIVENS**  
Calvert Litho  
Detroit



**WM. WINSHIP**  
Brett Litho  
New York



**TED PARKMAN**  
Webb & Boorselski  
Washington



**MAJ. W. W. KIRBY**  
Kirby Litho  
Washington



**L. J. BORDEAUX**  
Bordesaux Co.  
W. Springfield, Mass.



**JOHN McMASTER**  
Eastman Kodak Co.  
Rochester



**GEO. CARNEGIE**  
Consolidated Litho  
Carle Place, N. Y.



**NORMAN ROWE**  
Ideal Roller  
New York



**WILLIAM RECHT**  
Gaetjens, Berger & Wirth  
Brooklyn



**HARVEY GLOVER**  
Sweeney Litho  
Belleville, N. J.



**ROBERT ROSSELL**  
Engineers Lab.  
Ft. Belvoir, Va.

we receive about 140 new jobs, and complete and bill about the same number every day, and will have from 2,000 to 2,500 jobs in some stage of production in the plant at all times", he explained. After handling the work with a manual cost system for many years, the company made a study of the problem and installed an IBM punch card system. Four girls now handle the entire system. For payroll work the firm installed a National Cash Register multi-total payroll machine which mechanized the

entire payroll system. A Todd Co. facsimile check signer rounds out the system, Mr. Westlin reported.

"It is our opinion that automatic machines offer the most effective method of meeting the requirements of modern accounting", he said. "Due to variations in size, processes and methods of operation, we do not believe that they will be found necessarily useful in all printing companies. However, these techniques are being employed widely in the industry, and certainly are worthy of review by

every progressive printing company.

#### Lithographic Training

Harry E. Brinkman, president of the Cincinnati Lithographing Co., and also president of the Lithographic Technical Foundation, on Thursday afternoon emphasized the need for the training of craftsmen for lithography, and outlined the many aids now available for all types of training programs. On-the-job training in one form or another has been the principal method of keeping the in-

(Continued on Page 113)

1. Rudy Gajdos, Sinclair & Valentine Co., Chicago; Harvey Sledge, Gevaert Co., Chicago; and Dr. Anthony George, S & V, New York. 2. Murray Whitman, Fuchs & Lang, New York; Louis A. Tamb, F & L, Washington; and George Thompson, Litho Chemical & Supply Co., New York. 3. Ford Bentley, Bentley & Co., Chicago; Jack Tine, Schlegel

Litho. Corp., New York, president of N. Y. Litho Club; William Hoggan and Wm. Stevens, Michle Co., New York. 4. Al Reiner, Gaetjens, Berger & Wirth, Brooklyn; Ted C. Ringman, Sam'l Bingham's Son Mfg. Co., Chicago; Richard H. Leberman, Wetzel Bros., Milwaukee; and Harold Gegenheimer, Wm. Gegenheimer Co., New York. 5. Charles C. Bohrer,

Haynes Litho. Co., Silver Spring, Md.; Mark Shively, Process Supply, Baltimore; and Charles K. Pine, Consolidated Photoengravers & Litho. Equip. Co., New York. 6. Herbert Loedy, Harris-Seibold Co., Cleveland; Bol D'Alessandro, Cleveland; and Stuart Holford, H-S Co., Cleveland.





7. Mr. and Mrs. John Kuentz, Central Litho. Co., Cleveland; Reg W. Weisiz, F. N. Burt Co., Buffalo; and Tom Lawlor, Kohl & Madden, Rochester. 8. From Reynolds & Reynolds Co., Dayton; William Stitzgen, Gordon Rohde, and Richard H. Grant, Jr., with Wade E. Griswold, Litho. Tech. Foundation, New York. 9. C. M. Seaman, U. S. Navy Hydrographic office; G.H. Miller, IPI; and Maj. W. W. Kirby, Kirby Litho., all of Washington.

10. William Steirueck, Grinnell Litho. Islip, N. Y.; Arthur Mahnen, Sinclair & Valentine Co., New York; and L. Hurst, A. L. Garber Co., Ashland, Ohio. 11. Jack Dabney, Harris-Seibold Co., Cleveland, and George Schiezel, Schiezel Litho. Corp., New York. 12. Jack P. Morrow, Colloid Litho Plate Co., Chicago; John Schultheis, NuArc Co., Chicago; and Lester M. Reiss, E. P. Lawson Co., New York. 13. Ed. Pietruska, Uniform Printing & Supply Div., Courier-Citizen Co., Brooklyn; Ed. Writter, Eastern Graphic Arts Supply Co., New York; and W. Harvey Glover, Swanesy Litho. Co., Belleville, N. J. 14. A group examines a line-up table in one of the exhibits.

15. George F. Mallonee, Exec. Secy., G. A. Assn.; Charles T. Williams, Federal Litho. Co., and Paul A. Heidecke, Washington Planograph Co., all of Washington. 16. Joseph Gelb, and William F. Wetzel, both of Jos. Gelb Co., New York. 17. Frank Demarest, Jersey City (N. J.) Printing Co. 18. Wally Williamson, ATF, Buffalo; Ernest Baudhuin, Mueller Color Plats Co., Milwaukee; Robert Russell, Engineer Research & Dev. Labs., Ft. Belvoir, Va.; and Douglas Murray, ATF-Webendorfer Div., Mt. Vernon, N. Y.

# FILM vs LEAD

By Thomas P. Henry

President, Thos. P. Henry Co., Detroit\*

**W**E feel that of the many new developments in this industry, one of the most original in concept is machine typesetting by means of photography.

At the outset we would like to straighten out a matter of terminology. For purposes of clarity, we will refer to the over-all process of machine composition by the use of a camera as photo-typesetting. There are several machines with radically different methods of accomplishing this, in various stages of development. The only machine in actual commercial use today is the Fotosetter which is manufactured by the Intertype Corporation. We shall refer to this equipment by its trade name of Fotosetter and to the broad field of machine composition by photography as photo-typesetting.

For the past year our plant has been working with an Intertype Fotosetter. The first three or four months were devoted primarily to installation of the equipment and training of our personnel. Since January of this year, we have been soliciting and setting production work on this machine.

Today we would like to discuss with you certain features which are unique with the Fotosetter method of composition. With this machine we are able to set justified lines of composition up to seven inches wide, at a keyboard, thus producing type characters on film with machine production roughly equivalent to composition in lead. The film itself is then developed, proofread, corrected in a relatively simple manner, and Ozalid proofs furnished to the customer. Upon final approval, we supply film positives or negatives to the plate maker.

Our firm is somewhat different from the majority of those nine plants that have Fotosetters in operation. Up until this equipment was installed we had no experience with anything except typographic composition in metal. All of our energies were directed to handling lead type as artistically and efficiently as possible. We had no darkroom equipment and our employees did not need to know anything about dealing with film. It was necessary for us to start from scratch in this part of our operation. On the other hand, the making of layouts before setting type, the actual machine composition, and the mechanical end of the Fotosetter presented few new problems.

In the course of the work we have done on this process during the past year, we feel that we are well qualified to discuss the many changes from conventional procedures which arise in setting type by the use of a camera. The Fotosetter system has three main components. The first and major part of the operation consists of a typesetting machine and the accessories therefor. The other two essential units are a well-equipped darkroom and a stripping procedure which includes a unique method of making line corrections.

As you all know, the Intertype Corporation has had many years of experience in making slug typesetting machines. In fact, at least three-fourths of the Fotosetter machine is almost identical with the regular hot metal Intertypes. This has proved to be a distinct advantage in our plant as our men have not had to learn a new and complicated method of setting type.

The Fotosetter keyboard is identical with the regular keyboard except for the addition of one alphabet. Normally, we carry a font of small caps in the regular magazine which we cannot do on our conventional machines. However, these additional twenty-six keys permit us to insert other special characters on certain jobs. In fact, our regular hot metal slug machines would be considerably more efficient if they had been designed originally in the same manner as the Fotosetter keyboard.

As the two keyboards are similar, we have had no difficulty in using our operators interchangeably between the two types of equipment. We did not find it necessary to set up a long training program in order to establish an efficient department. It also means we have much greater flexibility in scheduling work.

The Fotosetter is similar to the hot metal slug machines in that the product is a justified line of composition. The method of justification is not the same, enabling the operator to set better spaced lines on the Fotosetter. Through an ingenious device, Fotosetter word spacing is relatively uniform. Instead of the justifying space being spread between the various words in the line, it is distributed evenly between the words. Although the letter spacing varies slightly throughout, the over-all appearance of a well-set piece of Fotosetter composition is more uniform than type set on either slug machine or Monotype.

Circulating matrices are used on the Fotosetter in the same way that

\*Presented during the 19th annual convention in Buffalo of the National Assn. of Photo-Lithographers, Sept. 6-8, 1951.

they are used on hot metal machines. These mats are stored in interchangeable magazines and are called Fotomats. Instead of casting the type character into lead, the image on the Fotomat is photographed directly onto a roll of film — letter by letter — a line at a time. This permits close fitting of all characters—particularly italic—kerning of caps, and better spacing throughout.

The Fotomats are designed in 8 and 12 point sizes. From the former, we reduce to secure 4, 5, 6, and 7 point. From the latter, we reduce to get 9, 10, and 11 and enlarge to get 14, 18, 24, 30 and 36 point. The circulating matrix principle also permits easy introduction of special characters such as fractions, accented letters, and the like. This is a particularly important feature when we are dealing with composition which is put directly on film.

As with regular slug machines, the Fotosetter is so arranged that we can combine Roman and Italic, Light and Bold. With four magazines of 12 point the operator has 8 sizes of type from 9 to 36 point, a total of 32 fonts, at his command without leaving the machine.

The Fotosetter furnishes lines spaced in any manner the operator desires. We can set 8 point on 9, 11 point on 13, etc. However, it is true that the original layout of the job is most important. The spacing must be figured accurately in advance for satisfactory results.

In addition to the unique system of justification which we have already discussed, the major difference between the Fotosetter and a hot metal slug machine is the fact that a camera has replaced the metal pot. This camera photographs the Fotomats letter by letter at a speed of 480 per minute. We have had no problem with an operator being required to wait for the machine.

The Intertype Corporation is proceeding with cutting today's most popular faces for use on the Fotosetter. Our present installation consists of Garamond Light, Garamond Bold and Baskerville, each with Italic; Futura Medium, Demibold, and Bold. In addition such faces as



#### Demonstrate Fotosetter

A group of technicians from the Dando-Schaff Printing & Publishing Co., Philadelphia, were given a demonstration recently of the Fotosetter, at the plant of Typographic Service, Philadelphia. At the machine is Jack Abrams, Typo em-

ployee. Demonstrations of the Fotosetter were given by Earl N. Godshall Engineer, Fotosetter Department of the Intertype Corp., Brooklyn. He is standing next to the machine, second from the right. Typo says that typography by photography is especially adaptable to lithography.

Century Schoolbook, Futura Book, Futura Medium and Bold Condensed, Copperplate Gothic, Bodoni, Bookman, Cairo, Scotch and Caslon No. 540 are either available or in process of manufacture for early completion. The Intertype Corporation plans to produce all of the most prominently used faces now available on their slug equipment, plus any others as the need becomes apparent.

The darkroom technique which is needed to handle the product of the Fotosetter is familiar to most lithographers. It involves use of the usual equipment such as a temperature-controlled sink, contact printer, viewing table, etc. We have encountered no problems which could not be overcome by normal methods.

#### Corrections, Make-up

One of the keystones in the whole Intertype system of photo-typesetting is the development of a practical method of making proofreading corrections. By the use of a line-correcting device, changes are relatively simple. A line-strip punch insures

perfect alignment and parallelism when corrected lines are substituted. Accuracy is assured by the use of register holes punched into the film when the type is being set. An illuminated vacuum frame aids when the inserted strips are fastened with transparent tape.

Make-up of Fotosetter film involves the same stripping problems, as any other film make-up. This process is expedited by the use of a precision trimming board and a vacuum make-up table, each taking advantage of the register holes on the Fotosetter film. Certain types of work can be done without any more effort than is required with make-up in lead.

After our corrected Fotosetter film is approved by the customer, our method of operation is entirely photo-mechanical. Without putting ink on paper at any stage of the proceedings, we furnish to the platemaker whatever type of film is specified—either positive or negative with emulsion on either side. Obviously, this product is ideally adapted to offset. This means film positives for making deep-



Dr. H. J. A. de Geoil, inventor of the ATF-Hadego Photocompositor visits first commercial installation in this country at Typographic Service, Philadelphia (L to R)—Operator Joe Loeffler; S. A. Dalton, president of Typographic Ser-

vice; H. S. Ferguson, manager of ATF's Philadelphia branch; the inventor; Fred A. Hecker, ATF vice president; Matt Colfer, Philadelphia branch salesman; and Steve Mucha, ATF-Hadego installation serviceman.

#### Offers All Phototypesetting

Graphic arts technicians have been watching with interest what is said to be the first complete photo-typesetting service. Typographic Service, Inc., Philadelphia, large advertising typographic house, now has a special department comprising an Intertype Fotosetter for setting a large variety of straight matter photographically, an ATF Hadego for setting display

type photographically, and a Bruning Whiteprinter for rapid photographic proofing. Sam Dalton, president of the firm, reports that interest is such in the new service, that daily demonstrations are held. A demonstration was put on recently for a group from Dando-Schaff Printing & Publishing Co., Philadelphia lithographing and printing firm.

etch plates, or if albumin plates are desired, we supply film negatives. In addition it is possible for us to give film negatives for letterpress photoengravings or film positives for rotogravure plates.

As far as the product of the Fotosetter is concerned, we are convinced that it is the best way we have yet seen to put type on film. Results we have achieved cannot be attained by any other method with which we are familiar. There is no question of the excellent quality which can be achieved by this process.

#### Costs

Next, we feel sure that many of you will be interested in the question of installation cost. The machine itself is leased at a monthly fee by Intertype. It was necessary for us, however, to purchase the necessary Fotomats and magazines for use on

the Fotosetter. In addition, any lithographer considering putting in this equipment would have the expense of at least one operator. In fact, it is our feeling that two shift production is necessary for a Fotosetter to be operated on a justifiably economical basis. Other manpower needed would be a darkroom operator and a man to handle the film stripping. In addition, there is the expense of darkroom equipment, chemicals, film, etc.

We are frequently asked how the cost of setting type on the Fotosetter compares with the cost of setting type in lead. We estimate the production cost of our machine composition to be about the same as our hot metal machines. Our darkroom and stripping operations we cost at the same hourly rate as our regular make-up. However, the selling price of a particular job depends on the difficulty of

make-up in film as compared to lead. Some jobs will cost about the same by either process, others will be prohibitive and should not be attempted on the Fotosetter. The probable necessity of authors' alterations must also be considered.

Perhaps we should not have been surprised that the industry's acceptance of this machine in Detroit has not been as complete as we expected. Apparently any new process—no matter how excellent it may be—meets certain resistance because of natural human inertia. In any event, we have encountered certain unexpected road blocks in our development of the use of Fotosetter composition. Even within our own organization, we have found considerable of an educational problem. In spite of the fact that the finished result is noticeably superior, many of our own people still prefer to do things as they have done them for the past 15, 20, or 25 years. We are still faced with a certain amount of in-plant education.

As far as our customers are concerned, this educational problem is even greater. We are obviously unable to control their activities and must rely entirely upon persuasion. Whether it be lithographer, advertising agency or manufacturer, the customer must handle his type orders somewhat differently on the Fotosetter than the manner to which he is at present accustomed. On some jobs this will involve co-operation between two or three persons besides our own organization. Such changes in buying habits are not easy, regardless of the quality of product offered. In addition we have not been helped by our competitors — who have no chance to receive a photo-typesetting machine for a considerable period of time.

We have been amazed on several occasions to find lithographers objecting to Fotosetter composition because of the loss of the camera operation in their own plants. If one analyzes the total number of jobs which could possibly ultimately go to some method of photo-typesetting, this entire loss would be relatively minor. Yet some short sighted members of our industry fail to see the advantages

(Continued on page 107)

# Labor Relations and Wage Regulations

*a summary of the past year in the offset industry*

**By George A. Mattson**

Lithographers National Association\*

ONE hardly need mention that these are trying and confusing, if not frustrating, times, particularly for the business man. We have all experienced the impact of similar times, and in spite of this the lithographic industry has met the challenge successfully and has continued its progress. Lithographic management, not unlike management in other industries and businesses, is beset not only with the problems which follow in the wake of economic, social and political upheavals, but also the problems arising out of an attempt, particularly on the part of government, to find ways and means to meet these problems head on.

Immediately following the Korea outbreak, the Administration set up one agency after another to implement its program in dealing with these problems and, accordingly, business and industry are now called upon to operate under an increasing number of government edicts in the form of regulations, directives, rulings, and a continuing flow of amendments thereto. Basically, these regulations have been designed to effectuate control over prices, allocation of materials and supplies, manpower to a lesser degree, and salaries, wages and other conditions of employment.

With these thoughts in mind, it goes without saying that a general discussion of the subject "Labor Relations in the Lithographic Industry" requires of necessity reference to

government controls. (References to wage controls will be limited for the simple reason that a detailed, analytical recital of the provisions of the several wage regulations and their many amendments could not possibly be done within the time at my disposal.)

First, let us review the results of contract negotiations in our industry during the past year. In doing so, it need hardly be mentioned that circumstances under which these negotiations took place are similar in some respects to circumstances prevalent during the earlier, if not later stages of World War II. Among the more important of these are:

1. Spiraling inflation and an upward surge in the cost of living between June 1950 and January 1951.
2. As mentioned above, the impact of government regulations, rulings and orders promulgated under the Defense Production Act, particularly the regulations and rulings made earlier by Mr. Eric Johnston, Economic Stabilization Director, and, more recently, those made by the Wage Stabilization Board; and
3. The surprising, though rather generally held concept, that not only maximum increases permissible under WSB regulations should be accepted as the basis for contract settlements, but also that potential increases above the

maximum are quite properly negotiable regardless of regulations to the contrary. This is indeed understandable since (a) wage ceilings have been pierced by special WSB rulings applicable to certain large and basic segments of industry, and (b) in other areas of industrial relations concessions have been granted to unions for the price of cooperating with the government in effectuating its so called stabilization program.

Employer and union representatives in 23 large and relatively small lithographic centers were involved in contracts negotiated during the past year. Of this number 19 were negotiated either on the basis of termination of contract or a predetermined contract reopening as of a specified date. Negotiations and settlements in the remaining four centers, specifically, Seattle, Chicago, Detroit and New York, were based on union request or pressure, as you prefer, to grant voluntary wage increases. An analysis of agreements reached during these negotiations reveals two important facts:

1. That with very few exceptions settlements included wage increases only, and
2. With respect to these increases, the amounts on the average

\*Presented during the 19th annual convention of the National Assn. of Photo-Lithographers, Buffalo, N. Y., Sept. 5-8, 1951.



ARTHUR MAHNKEN  
Sinclair & Valentine  
New York



NORMAN HEATH  
Photo Litho  
Plate Graining  
Baltimore



RALPH ROGERS  
IPI  
New York



ARTHUR ECKERT  
Columbia Planographing  
Washington



J. B. SMITH  
Photo Reproduction Corp.  
New York

ranged from 7½¢ to 16¢ per hour.

In this connection, of the 23 lithographic areas covered in this report, the contracts currently in force in eight of these areas were negotiated subsequent to the wage freeze date of January 25, 1951. As you know, Wage Stabilization Board General Regulation No. 6 during the period of these negotiations provided, with certain exceptions, that the total cost of increases made effective between January 15, 1950, and January 25, 1951, excluding the cost of increases other than wages or salaries, could not exceed 10%. The increases negotiated in the eight areas in which contract settlements were reached subsequent to the wage freeze date, percentage-wise, ranged from 7.5% to 10%.

In one lithographic area the settlement agreed upon was in excess of the 10% permissible. It can be stated that the amount of the settlement in excess of 10% did not become operative as of the effective date of the contract and no attempt was made to seek WSB approval to pierce the 10% ceiling. The amount in excess of the 10% will be made effective if and when Wage Stabilization Regulations permit.

It should be quite obvious that agreements reached in violation of regulations serve the purpose of condoning the thinking on the part of the representatives of some unions as well as some employers that WSB regulations are not to be taken seriously. As mentioned above, there is some basis for such thinking by reason of

the fact that not only Eric Johnston but the Board itself, justifiably or otherwise, has in some cases approved the piercing of the 10% ceiling.

With respect to the four cities having granted voluntary increases, the amount of these increases added to those negotiated between January 15, 1950, and the date of the voluntary increase approximate the permissible percentage figure.

With respect to other conditions of employment such as hours, overtime premiums, shift differentials, paid holidays when not worked, vacations and contributions to health and welfare plans, there were no important changes as a result of negotiations which were concluded during the period covered by this report. The exceptions were that the work week in two areas was reduced from the level of 40 and 37½ hours to 36¼ hours. In one instance one additional holiday was granted. It should be reported that in some instances health and welfare benefits were augmented not through increased weekly payments by the employer but through the utilization of monies accumulated from two sources: (1) year-end dividends, and (2) past contributions by employers in excess of the amount needed to meet premium payments.

Of the 23 cities covered in this report, four of these cities, by contractual agreement between the representatives of the employers and the union, reached settlements which provide for escalation of wage rates based upon the movement of the Consumers' Price Index.

Two of these four agreements pro-

vide for a 1¢ per hour adjustment of hourly rates for each 1.19 rise or fall in the Consumers' Price Index. One provides for a 2 percent adjustment up or down for each five point change, and the other \$1.00 per week for each two point change. In each instance a base figure was established for the purpose of calculating increases or decreases in hourly or weekly rates, as the case may be, in terms of the movement of the Index in relation to the base figure. Of course, there are other features of the escalation provisions of these contracts. These have been reported not only in LNA's labor relations bulletin service but also in its contract clause manual.

This briefly summarizes the road we have traveled with respect to the economic aspect of labor relations in the lithographic industry during the past year. Logically, the question may be asked, "Where do we go from here?" An attempt to answer this question even with the slightest degree of assured accuracy, is virtually impossible.

#### Future Negotiations

With respect to the policy of the union as reflected in its demands, I should like to point out that during the month of September and for the remainder of 1951 the following lithographic centers will be actively engaged in negotiations by reason of termination of contract: Oklahoma City, Atlanta, Wilmington, Des Moines, Wichita, Denver, Syracuse, Nashville, Salt Lake City, Buffalo and San Francisco. Of these areas just mentioned the employers in two



areas have received the sixty day notice called for under the Labor-Management Relations Act 1947 and proposals for modification of current contracts.

In one lithographic area the union proposals are as follows:

Wages: 10% wage increase across-the-board.

Vacations: 3 weeks vacation after two years of employment.

Vacation pay for employees working on 2nd and 3rd shifts:

All 2nd and 3rd shifts—employees working nights 25 or more weeks per year to be entitled to a paid vacation based on night shift rates.

Paid Holidays: One additional paid holiday when not worked.

Pension Fund: Wages to be paid in the form of 2 checks, one in the amount of \$2.50 per week per member made payable to the local Union, the other for the balance of the employee's wages.

Reopening Clause: The contract to be reopened in the event that the Wage Stabilization Board increases the minimum allowance over and above what the settlement of the future contract may provide.

In another lithographic area the union proposals are as follows:

Wages: Increases per week ranging from \$17.50 to \$30.50. In terms of cents per hour these demands range from 48¢ to 84¢.

Hours of Work: 35 hour work week — 7 hours first shift, 6 hours second shift with 7¼ hours pay, 5¼ hours 3rd shift with 7¼ hours pay, plus \$3.00 per week differential.

Vacations: 3 weeks after one year, one days vacation for each 3½ weeks less than one year.

Paid Holidays: 2 additional paid holidays when not worked.

In appraising these demands, particularly those as received in the second area referred to, they are:

1. Reminiscent of the demands made during the years 1946, 1947 and 1948.
2. For the most part, unrealistic in terms of what is and is not permissible under present Wage

Stabilization Board regulations, and

3. Unrealistic, in my humble judgment, as to what "the traffic will bear".

It should be obvious that I am in no position to comment on the policy position which employers will take with respect to wage and salary stabilization and union proposals. I should like, however, to make a few brief comments.

Currently, we are in the process of making a study of the movement of wages in the lithographic industry on the basis of our 1951 roster reports. Of the total number of 1951 rosters received to date 57 companies reported payroll hourly rates in 1939 for employees in 18 basic job classifications. The average hourly rate for 1,059 lithographic employees in these 57 companies in 1939 was \$1.10 per hour. In 1951 the average hourly rate for 1,299 employees in these same 57 companies in the same 18 basic job classifications was \$2.47, or an increase of 124.5%. The Consumers' Price Index Revised for July 1951 stands at 185.5 points or 85.5% above the 1935-39 base of 100. The implications need not be emphasized. This study when completed will probably include in excess of 4,000 lithographic employees in the 18 basic job classifications and there is reason to believe the final figure will closely approximate the figures computed on the basis of the partial study referred to above.

Also to be considered is the fact that during the period from 1939 to 1951 increases in vacation and holiday benefits, contributions to health and welfare plans and the increased cost in other conditions of employment have added greatly to the cost of doing business. Here I should like to point out that General Wage Regulation 13, previously referred to, provides that increases in fringe benefits such as paid vacations and holidays may be granted if they do not exceed area or industry practice as to amount and type.

I should again like to point out that in my opinion if such fringe benefits are increased to be in excess of area

or industry practice either through negotiations or voluntarily granted, then the cost involved must be offset against the 10% permissible under Regulation 6.

The practice in the lithographic industry with respect to vacation is two weeks after one year and not three weeks after one, two, five or 15 years. With respect to holidays the industry practice is six paid holidays when not worked. With respect to overtime premiums, time and one-half time for the first two hours of work in excess of the number of hours in the standard work day, and double time thereafter, Monday through Friday, and double time for Saturdays and Sundays, and holidays when worked is more or less the general practice. The industry practice with respect to night shift differentials approximates 10% and 12.5% for the second and third shifts, respectively.

#### Government Controls

I think it is safe to conclude that where we go from here depends largely upon:

1. How successful government will be in its attempt to achieve economic stabilization.
2. What is and is not permissible under the provisions of the several regulations of the Wage Stabilization Board.
3. The policy of the union as reflected in its demands, and
4. The policy position which employers will take, particularly with respect to wage and salary stabilization regulations and union demands.

As to the first of these, one hardly need emphasize the extent to which in the period between June 1950, and January 1951, we had inflation in this country. You will recall that since January 1951 prices have leveled off and, accordingly, there has been a considerable abatement of inflationary pressures. Whether this abatement will continue obviously depends upon many factors. There are those in government who feel that unless strong control measures are adopted and vigorously enforced we will experience another serious inflationary

spiral. They argue that the military program as of today has taken only about 8% of our total output of goods and services and that when the production of airplanes, tanks, guns and other defense material reaches the volume that is projected the percentage total output of these goods and services will increase to anywhere from 15% to 20%. There are others both in and out of government who claim there is no need for stronger controls than we now have. They argue that, basically, the fiscal policy of the government, especially its tax and budget balancing policies and what it will permit banks and other credit institutions to do, have the greatest responsibility for inflation and its control. This cleavage in thought as to how to deal with inflation tends to confuse further an already confused and complex situation, and the debate continues. What the ultimate outcome will be, time alone will tell. After taking into consideration the several major factors involved in this situation, including those of a political nature, I would hazard a guess that the inflationary spiral has not reached its peak.

As to what is and is not permissible under the provisions of WSB regulations, I previously stated that any reference made thereto will be limited. As you know, fifteen general wage regulations already have been issued. While all such regulations have some impact on labor relations in our industry, only nine of these are of direct and significant importance. These are Regulations 1, 2, 5, 6, 8, 10, 13, 14, and 15. Of these I should like to refer briefly to Regulations 6, 8 and 13.

Among other things Regulation 6, approved and issued by Economic Stabilization Director, Eric Johnston, means that employers are permitted to grant a general increase to employees if they so desire up to 10% above what employers were paying them during the January 15, 1950 base period without first getting WSB approval. Here it should be pointed out that the language of Regulation 6 is permissive and not mandatory—The Board is not ordering employers to give any pay increases. Before

employers can figure what "general" increases have been given during the past year they have to know what a "general" increase is. The Board says a "general" increase is an increase in wage or salary rates that raises

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#### N. Y. Gets C.O.L. Wage Rise

A wage increase of \$.0276 per hour (\$1.00 per week) for lithographic workers to compensate for the two point advancement in the Cost of Living Index was announced, effective October 1, by the Metropolitan Lithographers Assn. in the New York area. The Index advanced from 179 to 181 between the agreed upon review dates of April 15 and July 15, 1951. The association went on record as approving in general the continuation of the plan which now has been in effect about 14 months, but asked for a study of the plan should the Index reach 189.

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straight-time earnings by 1% or more. The base period is defined by the Board as "the first regular payroll period for each appropriate employee unit ending on or after January 15, 1950".

You will recall when General Wage Regulation 6 was first issued that one of the provisions stipulated that the cost of fringe benefits such as vacations, holidays, shift differentials, call-in pay, etc., would not have to be offset against the 10% permissible if negotiated or voluntarily granted prior to January 24, 1951. If, however, such fringe benefits were negotiated or voluntarily granted subsequent to this date they were to be counted as part of the permissible 10%.

In this connection, the Wage Stabilization Board on July 23 issued General Wage Regulation 13. Briefly, this Regulation now permits employers to grant several of the fringe benefits such as enumerated above to the extent necessary for an employer to bring his fringe benefit practices into line with those of an area or industry practice without offsetting the increases against the allowable 10% under Regulation 6. Here it should

be pointed out that health, welfare and pension plans are not covered by this Regulation. The Board is considering these items separately and will probably rule on them at a later date.

More recently, the Wage Stabilization Board has unanimously adopted a resolution making the fringe benefits policy in General Wage Regulation No. 13 retroactive to the January 1951 freeze date. In other words, employers who have inaugurated or improved any such fringe benefits within the standard of area or industry practice subsequent to January 25, 1951, and before the date of this resolution under the terms of General Wage Regulation 6 may petition the Board for the elimination of the cost of such inaugurated or improved fringe benefits from the amount permissible under Regulation 6. Thus General Wage Regulation 13 and the resolution making this Regulation retroactive to January 25, 1951 has, as stated above, the effect of permitting the granting of certain fringe benefits without offsetting the cost involved against the 10% permissible, providing that such increased fringe benefits do not exceed industry or area practice either as to amount or type. Taking into consideration the provisions of Regulation 13 and, indeed, other regulations, it is not clear as to whether or not it is permissible to increase fringe benefits either through negotiations or voluntarily above the industry or area practice. I am inclined to believe, however, that such is permissible providing the cost of such increased fringe benefits above area or industry practice is offset against the 10% permissible under Regulation 6.

On August 27, 1951, the Wage Stabilization Board issued a new General Wage Regulation No. 8 which superseded Regulation No. 8 issued on March 1st. Therefore, a review of the provisions of the original Regulation will serve no purpose.

Under Section 2 of the new Regulation issued on August 27, the title of which is "Cost of Living Pro-

*(Continued on Page 103)*

# Are Your Estimates Realistic?

**These figures on increased costs in 10 years may surprise you**

By **Saul L. Blackman**

Treasurer, Brett Lithographing Co.  
Long Island City, N. Y.\*

**H**OURLY costs and production standards which are a carry-over from the last war with just a few rule-of-thumb adjustments whenever there is an increase in the wage rate or a rise in material costs, are worse than useless. They cannot and do not show present day operating conditions, and if continued in use, are sure to prove disastrous from an estimating and profit-making standpoint. For example, let us consider how wages have increased throughout the country, and specifically in the New York Metropolitan Area. In New York, pressmen running single color 31" up to 64" presses, were formerly earning \$58.00 for a 40 hour week with one week vacation and no paid holidays and no welfare plans. They now are getting \$103.07 for a 36¼ hour week with three weeks vacation, 10 paid holidays and \$2.50 per week for welfare benefits. This is an increase of 109.6% for just direct labor cost. Thus it is imperative that you bring your cost rates up to date.

Similar increases to pressmen, press operators and tenders running other size presses are shown in the accompanying chart.

\*Presented at the Convention of the National Association of Photo-Lithographers, Buffalo, N. Y. — September 6, 1951.

	1941 Earnings	1951 Earnings	Percentage of increase of Direct Labor Costs, including all fringe benefits
<b>Pressman</b>			
1 color over 64"	\$62.00	\$108.46	114.3%
2 color 31" to 64"	70.00	119.22	108.2%
2 color over 64"	74.00	124.60	105.7%
+ color up to 64"			
1st Pressman	77.00	128.64	103.9%
2nd Pressman	70.00	119.22	108.2%
+ color over 64"			
1st Pressman	81.00	134.03	101.8%
2nd Pressman	74.00	124.60	105.7%
<b>Operators</b>			
1 color up to 30"	\$30.00	\$67.05	177.6%
1 color 31" to 48"	35.00	75.18	165.8%
1 color 49" to 64"	36.00	76.39	162.4%
1 color over 64"	37.00	77.62	159.3%
2 color up to 64"	40.00	81.29	150.8%
2 color over 64"	41.00	82.51	148.3%
4 color 1st operator	41.00	82.51	148.3%
4 color 2nd operator	36.00	76.39	162.4%
<b>Tenders</b>			
1 color	25.00	53.69	169.1%
2 color	27.00	56.14	160.0%

#### Supplies

The increased costs of some of the supplies which have taken place since 1941, are as follows:

	Cost 1941	Cost 1951	% of Increase
Offset Blankets—47 x 57"	\$31.01	\$54.00	74%
60 x 69½"	48.26	84.05	74%
<b>Re-covering Harris LSG</b>			
Form Rollers	31.35	49.46	57.7%
<b>Re-covering Miehle 57</b>			
Drum Rollers	25.05	38.15	52.3%
Gum Arabic Solution	1.04 Gal.	1.25 Gal.	20%
Litho Varnish—Reg. #2	.136 Lb.	.242 Lb.	78%
Fuel Oil	.0381 Gal.	.0585 Gal.	53.5%
Calcium Chloride, Tech.	1.85 Cwt.	2.35 Cwt.	27%
Alcohol Anhydrous	.425 Gal.	1.195 Gal.	181%

# Cost Accounting Procedures and Problems

By Ray M. Jacobson

Comptroller, H. S. Crocker Co.

**T**HE primary objective of a business organization is to make a profit. To aid toward this goal it is essential that adequate operating information be available to assist management in making long-run and short-run policies, and maintaining proper control over daily operations. The information also assists in determining actual results of operations as opposed to budgeted expectations with an explained variation between the two. One of the best tools available today to provide this information is an adequate cost accounting system, which permits adequately detailed comparisons of budgeted costs with actual costs.

There need be nothing mysterious about the cost accounting approach for facts. It should be a simple presentation of a logical analysis of the costs incurred in producing the item you sell. With this determined cost, selling price is determined more easily and accurately, more confidence can be placed upon estimates, and in general your business assumes a direction toward the goal of making a profit.

The previous article of this series explained how to set up a cost budget. This article will discuss certain phases of a cost accounting system. A cost system may be integrated with the general accounting system or its operation may be separate. In the former the cost records are tied into the general accounting records through the use of controlling accounts. The recently published "LNA Budget Cost Manual" fully describes such a system and states as the objectives of cost accounting the following:

1. To include on the books as costs for the period under consideration all costs applicable to that

This is the third in a series of four articles on lithographic cost accounting written by executives of several large lithographing firms. The first one was by Ralph F. Stephen, controller of The Meyercord Co., Chicago, and the second by Saul L. Blackman, treasurer of Brett Lithographing Co., Long Island City, N. Y. The final one will be by Everett F. Bowden, assistant treasurer of Forbes Lithographic Mfg. Co., Boston. His subject will be Operating Reports to Various Levels of Management. All of these men are members of the Cost Advisory Committee of the Lithographers National Assn. and this series was planned as supplementary material for the LNA's new Cost Manual. Plans are being made for reprinting of this series.

Ray M. Jacobson is a graduate of Brigham Young University, and received his M.B.A. (Master of Business Administration) from Stanford University. After serving in the Navy Supply Corps in World War II, he joined the H. S. Crocker Company, which operates lithographing and printing plants from coast to coast. At present he is comptroller of the company, with offices in San Francisco.

period, as well as to eliminate those costs which apply to prior or subsequent periods.

2. To reflect these costs on the books in such a manner that they readily can be compared in detail with budgeted costs.
3. To reflect on the books in detail the dollar amount of any variation between actual and budgeted costs.
4. To determine the costs of each job produced.

Space does not permit a full discussion of all the steps which are necessary to record all of the actual costs incurred during the accounting period. However, we will briefly describe some of the books required and the special manner in which the actual costs are recorded in order to enable them to be compared readily with the budgeted costs which were obtained by following the steps described in the preceding article.



## General Ledger Accounting

General Ledger Accounting is mentioned only to tie the cost accounting system into it. The books required are the voucher register, the record of cash disbursements, the record of cash receipts, general journal, general ledger, weekly factory payroll record, monthly factory payroll summary.

The purpose of the voucher register is to record and distribute to the proper general ledger accounts all costs incurred during the month (except accrued expenses and depreciation) including purchases of materials, outside work and metal press plates, amounts to be paid for periodic expenses as well as amounts to be paid for expenses applicable to the current month, including payrolls. The record of cash disbursements is used to record all disbursements of funds. The record of cash receipts is used to record cash as received.

## Cost Ledger Accounting

The form of the cost ledger is an unusual feature of the LNA Budget Cost Manual. A cost ledger page showing the special form used is shown with this article.

The cost ledger is a subsidiary expense ledger designed in such a manner as to provide analysis of actual month by month operating costs in a form which is directly comparable with the cost budget (which was discussed in the last issue). As a subsidiary ledger it is part of the regular accounting records, the connecting

**JOB COST SHEET**  
(FORM)

JOB NUMBER 9999

CUSTOMER <i>John Jones &amp; Co</i> XXXXXX		DATE ORDERED <i>12/15</i>	CUSTOMER ORDER NO. <i>168</i>	DATE COMPUTED <i>1/16</i>	DATE BILLED <i>1/17</i>	SALESMAN <i>CO</i>	PREVIOUS JOB NO. <i>888</i>									
BILLING, INQUIRY, OR SHIPPING DETAILS				DESCRIPTION OF JOB												
<i>Delivered 1/7 - 60,300 pieces</i>				<i>60,000 Window Frames 11.24 on 2 colors</i>												
<i>Billed 1/7 - 1,650.00</i>				<i>Parade and Stage Frames (outside)</i>												
				<i>8 on a sheet 2.24 x 15</i>												
PAPER				COSH CENTER				CHARGEABLE UNITS		BUDGETED COST		FACTORY PRODUCTION COST		ESTABLISHED COST		
DATE	REQ NO.	DESCRIPTION	SHEETS	POUNDS	UNIT COST	COST	NO.	PAGE	NO.	UNITS	DATE	COST	NO.	UNITS	DATE	COST
<i>1/7</i>	<i>Q 876</i>	<i>C.I.S. Offset</i>					<i>14</i>	<i>Camera</i>	<i>2.5</i>	<i>Man</i>	<i>8.75</i>	<i>11.24</i>	<i>15</i>	<i>Man</i>	<i>8.75</i>	<i>11.24</i>
		<i>55 x 85" - 1000</i>	<i>10,500</i>	<i>2.57</i>	<i>19.00</i>	<i>398.61</i>	<i>15</i>	<i>Lat and Strapping</i>	<i>1.0</i>	<i>Man</i>	<i>8.75</i>	<i>8.75</i>	<i>16</i>	<i>Man</i>	<i>8.75</i>	<i>8.75</i>
							<i>16</i>	<i>Pressing - Hand</i>	<i>0.5</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>17</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>17</i>	<i>Plate Making</i>	<i>2.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>18</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>18</i>	<i>Plate Making</i>	<i>3.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>19</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>19</i>	<i>Single Color Press</i>	<i>0.5</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>20</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>20</i>	<i>Two Color Press</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>21</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>21</i>	<i>Cutting Machine</i>	<i>2.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>22</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>22</i>	<i>Folding Machine</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>23</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>23</i>	<i>Plate Setting</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>24</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>24</i>	<i>Hand Finishing</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>25</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>25</i>	<i>Stacking &amp; Shipping</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>	<i>26</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>
							<i>26</i>	<i>Stocking &amp; Storage</i>	<i>1.0</i>	<i>Man</i>	<i>4.38</i>	<i>4.38</i>				
OUTSIDE WORK																
DATE	VOUCHER	DESCRIPTION				COST										
<i>1/6</i>	<i>1611</i>	<i>W.C. Eisenberg Co</i>				<i>800.00</i>		TOTAL FACTORY PRODUCTION COST				<i>576.00</i>				
		<i>Parade and Stage Frames</i>						MATERIALS - PAPER				<i>192.00</i>				
								MATERIALS - INK				<i>188.00</i>				
								OUTSIDE WORK				<i>200.00</i>				
								PRESS PLATES (METAL) NO. 3 @ 2.00				<i>6.00</i>				
								TOTAL MANUFACTURING COST				<i>1,272.00</i>				
								ADMINISTRATION AND SELLING 2%				<i>25.44</i>				
								TOTAL JOB COST				<i>1,297.44</i>				
								SELLING PRICE				<i>1,650.00</i>				
								PROFIT OR LOSS				<i>352.56</i>				

LITHOGRAPHIC NATIONAL ASSOCIATION INCORPORATED

links between it and the general ledger being the controlling accounts "manufacturing expense", "selling expense", and "administrative expense". The cost ledger should be set up with one page for each account. There should be an account for each expense center, each non-productive center used in the preparation of the budget, each productive center used in the preparation of the budget, administrative expense, and selling expense. The various accounts in the cost ledger should be arranged in such an order as to expedite distribution of cost where necessary. The form as illustrated provides for a reference, a description, a budgeted expense column for the year and for the month, an actual expense column for January and each month thereafter, and also a year to date column following the monthly column of February and each month thereafter for the remaining months of the year. Since the cost

ledger is to be used to provide information showing the variance between the budget amounts and the actual amounts, the budget figures as prepared at the beginning of the year, should be copied into the proper columns of the cost ledger. The amount of the monthly budget is computed by dividing each amount in the annual budget by twelve.

Under this cost system, no additional work need be done in the cost ledger until all work is completed in the general ledger. This means that monthly profits and overall budget performances have been determined and the balance sheet and operating statement have been prepared.

Posting to the cost ledger is in detail, showing reference number from the voucher register and the general journal. After all postings have been completed, the procedure with respect to the individual accounts in the cost ledger directly parallels that of work-

ing up the budget as discussed in the earlier article, that is, each expense account is distributed to non-productive and productive cost centers in accordance with the benefits derived by each of the centers, and in the same order and on the same basis as they were so distributed in working the budget. This discussion will not go into detail as to the measurement of the benefits derived from each expense, but it suffices to say that the most accurate available bases should be used. In order to decrease the possibility of errors in the distribution of expense items, items which are charged to general factory, or miscellaneous expense, should be scrutinized carefully and held to an absolute minimum.

Distribution of the non-productive centers such as general finishing, is made to those productive centers benefiting from the general finishing cost center.

The productive center accounts thus have received direct costs from the expense centers and also a share of distributions from expense and non-productive centers. Each productive center account should show for the month, the total cost at budget rate, which is the product obtained by multiplying the budget rate by the total chargeable hours or other units. The difference between the total actual cost and the total cost at budget rate is the variance. This variance may be either positive or negative, depending upon whether the cost center operated more efficiently or less efficiently than was budgeted.

Any significant variance from budgeted amounts should be investigated and a satisfactory explanation made thereof. This report should be made available to management as soon as possible in order that proper action may be taken by the responsible individual.

The cost records should show, in addition to the dollar variance, the pertinent data regarding hours, such as available hours, practical capacity hours and total chargeable hours, both budgeted and actual for the month. Perhaps the most important composite result to be obtained is the division of the total cost by the total chargeable hours to get the hourly rate. This should be done for both actual and budget. A direct comparison of these two gives a composite picture of the variance. However, this composite picture alone is not sufficient and must be explained in detail by types of expense variations or hour variations. The manner in which this is done will be the subject of a later article.

#### Job Costs

Operation under the foregoing system lends itself well toward cost accumulation on a job basis. The form used for this purpose, called the Job Cost Sheet, is shown with this article. As each job is placed into production a job number is assigned. As materials are required for the job, a requisition is prepared and all requisitions pertaining to a particular job are accumulated. Invoices for outside work at actual costs are accumulated as they are entered in the

#### Cost Ledger Account No. 14

Subsidiary to General Ledger Controlling Account, MANUFACTURING EXPENSE

CAMERA

ALLOCATION INDEX	Description	BUDGET		ACTUAL		VARIANCE
		YEAR	MONTH	MONTH	YEAR TO DATE	
181	Repairs Purchased	20.00	4.57	-	-	
182	Supplies Miscellaneous	200.00	26.00	26.00		
<i>Percentage Share from Distribution of</i>						
1	Light Charges	847.92	72.82	72.82		
2	Power's Light	175.00	18.82	18.82		
4	Payroll - Production	4,099.00	841.60	408.80		
5	" Non-Production	1,026.00	86.00	16.00		
6	" Overtime	-0-	-0-	76.00		
7	" Vacations	210.00	17.50	-0-		
8	" Paid Holidays	126.00	10.50	21.00		
9	Compensation - Supervisors	28.00	3.18	3.18		
10	Payroll Taxes	185.00	11.65	29.82		
11	Building Expense	598.65	49.88	45.88		
	<b>Sub Total</b>	<b>7,626.62</b>	<b>685.95</b>	<b>859.92</b>		
12	Normal Factory	808.97	67.56	82.11		
	<b>Total Actual Cost</b>	<b>8,435.59</b>	<b>753.51</b>	<b>942.03</b>		
	<b>Total Cost at Budget Rate</b>	<b>8,435.59</b>	<b>753.51</b>	<b>840.56</b>		
	<b>Variance</b>	<b>-0-</b>	<b>-0-</b>	<b>101.47</b>		
<i>Relativity</i>						
	Available Hours	1,880	152.5	157.5		
	Practical Capacity (Hours)	1,468	122.0	126.0		
	<b>Total Chargeable Hours</b>	<b>1,468</b>	<b>122.0</b>	<b>126.0</b>		
<i>Unit Costs</i>						
	Actual Cost per Charge Hour	-	-	6.65		
	Budget Cost per Charge Hour	5.76	5.76	5.76		

voucher register. All other factory costs are charged to the job on the basis of chargeable hours or other basic units as applicable. These units are accumulated by cost center during the production of the job. The total units are rated at the budgeted cost center rate per unit and the total of each cost center shown on the cost sheet. This total of material, plus outside work, plus factory cost center costs, gives the total manufacturing cost of the job. To this is added administration and selling expense at budgeted rate. This rate is expressed as a percentage of the total manufacturing cost as developed in the cost budgeted. The manufacturing cost, plus the administrative and selling cost, give the total cost of the job.

If the job has been estimated before being put into production, the

cost of each of the operations should be shown in a final column on the cost sheet and a comparison made item by item showing differences. A summary of this information is of vital importance to management if actual operations are to be kept in line with estimates.

The need for an adequate cost system, tied into a budget operation, has become vitally important with the increase in competition, size, and complexity of business today. The economic justification of an adequate but simplified cost system has been well proved, and while no cost budget nor cost accounting system, within itself, will make a profit, properly designed and properly used they can help to promote sound judgment and efficient management which successful business enterprises require.★★

# TRANSPARENT PROOFS

## From Type Forms

By *Morris S. Kantrowitz*

Technical Director  
Government Printing Office

*Arthur A. Dillon*

Tech. Asst. to Supt. of Composition, GPO  
and

*Earl J. Gosnell*

Chemist, GPO

### PART I

**T**HIS PRESENTATION of the Government Printing Office production of transparencies permits the reader to begin with the general background of making transparent proofs and to explore the various blind alleys encountered in the experimental work which led to the development of new materials and techniques.

By studying the problems encountered, the resultant process may be better understood. Problems pertaining to its technique may thus be more easily recognized and their solution undertaken more readily than would be possible if only an ink and a transparent plastic material were presented surrounding their use. A proofer so informed is in a good position to initiate variations to meet the individual requirements of his own distinctive work.

In making transparencies by the Government Printing Office process, it is suggested that the procedures here described be followed carefully. This process involves considerable deviation from standard practices. The deviations which have been introduced into the method are not difficult, but overlooking them may bring failure.

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*(Complete 24 page booklet "Transparent Proofs from Type Forms" is available from the Superintendent of Documents, U. S. Government Printing Office Washington 25, D. C. - Price 30 cents. This article, taken from this Bulletin by permission, is slightly condensed.—Editor.)*

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It is believed that the publication of this report on the Government Printing Office process of making transparent proofs will open new territory for exploration by those who may wish to develop its technique further.

#### **Definition**

Transparent proofs or transparencies, as referred to in this report, are understood to mean opaque prints from type or kindred letterpress elements impressed upon a transparent plastic material and used as positive prints in the production of deep-etch and reverse albumen offset plates.

Though transparent proofs may be utilized for photographing in the manner of repro proofs by placing a white sheet behind them on the copy board of the camera, they are primarily intended for direct platemaking. It is

particularly for making deep etch offset plates that transparent proofs come into their natural field because they are positives requiring no reversing of color for making the deep etch plates as is necessary with negatives. No camera work, developing, fixing, or drying of negatives, which delay the process in the operations between type and platemaking, are required. As developed by the Government Printing Office, the transparent proofs may be handled and printed down onto the grained offset plate immediately after the proofs have been pulled — without extra processing, such as dusting and drying. The transparent proofs are used in making the plate in the same manner as with positives which have been made from camera negatives.

#### **Trade Practices**

There are many similarities between the making of reproduction proofs and the production of transparencies, but the technique for making transparent proofs is somewhat more intricate in a few details. Though the standards of quality are not more exacting, the methods of

judging opacity are quite different. The process requires the same high standards in press, rollers, and type face. Printing the face of a transparent plastic sheet and offsetting from a rubber blanket onto the back of the sheet at the same time present new problems for a proofer.

A difficult problem which has confronted the maker of transparent proofs is getting a film of ink to adhere to the sheet in sufficient thickness to be opaque, without spreading out and filling the openings in type and generally distorting the letters. The transparent plastic sheet is very smooth and nonabsorbent. Impression has a tendency to squeeze the ink to the edges of the type face and leave the centers of the letter strokes with no opacity. In an effort to overcome this, inkmakers generally concentrate the ink with pigment and adjust it to "take" on the smooth surface with minimum or no "squeeze-out." Though considerable success has rewarded their efforts, results have not been reliable enough to meet exacting standards of platemaking.

The custom throughout the trade is to run multiple impressions, during which ink is applied to both the face and back of the sheet. This requires a proof press adapted to carry a special offset blanket in place of the usual tympan. Three ink impressions are applied to the blanket, the transparent sheet set in the grippers, and two ink impressions run on the face. In this manner, a coating of ink is built up on both the face and the back of the transparent plastic sheet. Though the ink is kept "sparse," the build-up gives an image of better fidelity and of greater thickness and opacity than can be obtained by one impression with an equal amount of ink.

It is obvious that all the impressions must be in register. This is obtained on a precision proof press with a gear on the impression cylinder running in a rack on the bed on which the type form is securely locked. The transparent sheet must adhere to the blanket for the face impressions. This is more critical than in ordinary proofing because pulling the face impressions involves the forward movement of the cylinder for the first impression,

backward movement of the cylinder on the return, and again forward movement of the cylinder for the second impression. The sheet must adhere firmly to the blanket to avoid stripping it from the cylinder by the return movement and to prevent loss of register by slippage.

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#### ACKNOWLEDGMENT

In the preparation of this bulletin, appreciation is extended to several officials and employees of the Government Printing Office. Special acknowledgment is made to William Smith, Production Manager, and Morris H. Reeves, Superintendent of Composition, for instituting this research project and for their valuable suggestions and advice during the progress of the experimental work. Acknowledgment is also extended to Elmer B. Wallace, Foreman, Hand Section, Composing Division, for his cooperation; and to Leonard T. Golden, Assistant Foreman, Hand Section, Composing Division; Ronald E. Hudrins, Head Compositor in Charge, and Arthur Marshall, Compositor, for making the trial prints; and to Bernard General, Chemist, who assisted in the laboratory development of the transparency inks.

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To accomplish good adherence to the cylinder, a felt pad and steel roller are held manually against the sheet on the first pass into the proof press. This squeezes out most of the air between the sheet and blanket. The blanket itself has adhesive properties which are enhanced by the static applied by the felt and roller.

The pad and roller must be lifted after the first impression, before the return of the cylinder, and it must remain up during the second impression to avoid smearing the ink applied by the first impression.

After the second impression on the face, the sheet is removed from the cylinder and, in general trade practice, it is dusted. Dusting with lampblack, or some other finely comminuted powder, assures the necessary opacity. This combination of multiple impressions, face and back, and dusting when properly done, produces good transparencies.

The process developed by the Government Printing Office differs essentially from the usual trade process in that the need for dusting is eliminated.

#### Powdering or Dusting


It is difficult to remove from the press a very thin transparent plastic film charged with static electricity without smearing the ink freshly applied to both sides, as the four corners of the film are to be controlled with one hand while the other hand turns the press cylinder.

Powdering assures opacity and serves as an absorbent for the wet ink, so that the image hardens sufficiently for the transparent proofs to be handled with care. It also makes it possible to lay them out to dry and probably shortens the drying time required before the dusted transparencies can be handled in subsequent platemaking operations. Powdering both sides and removing the excess dust sufficiently from the clear areas to avoid trouble in platemaking is difficult and time consuming. Wiping off the excess dust is accomplished with cotton, which frequently leaves flecks of lint. If the lint remains on the transparency, it will show as dirt on the offset plate, from which dirt removal is difficult and expensive. The static electricity induced even by lightly brushing the cotton across the film causes added difficulty in cleaning. The dust floats around in the static and returns to the areas from which it has just been removed. Powdering and cleaning with cotton often smears the wet ink. If this is the case, a new proof must be pulled and the whole operation repeated. The slightest smear will show in the plate and result in inferior printing. Perfect cleaning is practically impossible. Washing the transparency when dry improves its cleanliness but introduces another operation.

After powdering, considerable time is lost in a proofer's cleaning his hands sufficiently to enable him to pull the next proof without transferring fingerprints to it. Proofers generally object to using powder because it floats in the air, soils clothing, and causes a dirty workroom. Although dusting seemed essential at the initiation of experimental work on production of transparent proofs in the Government Printing Office, its short-

(Continued on page 55)





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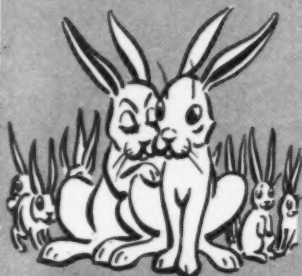


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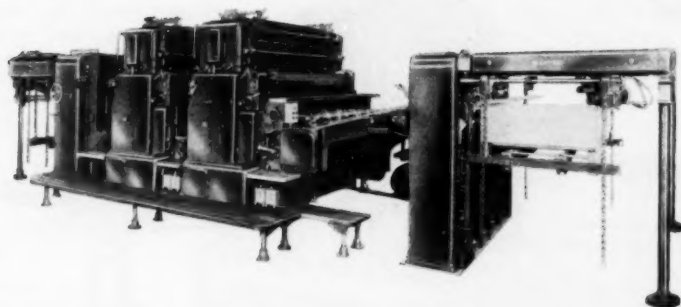
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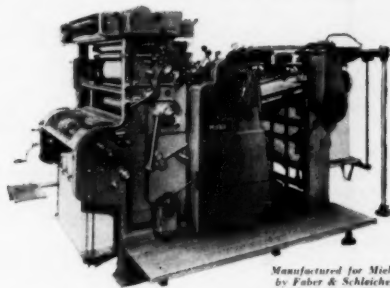
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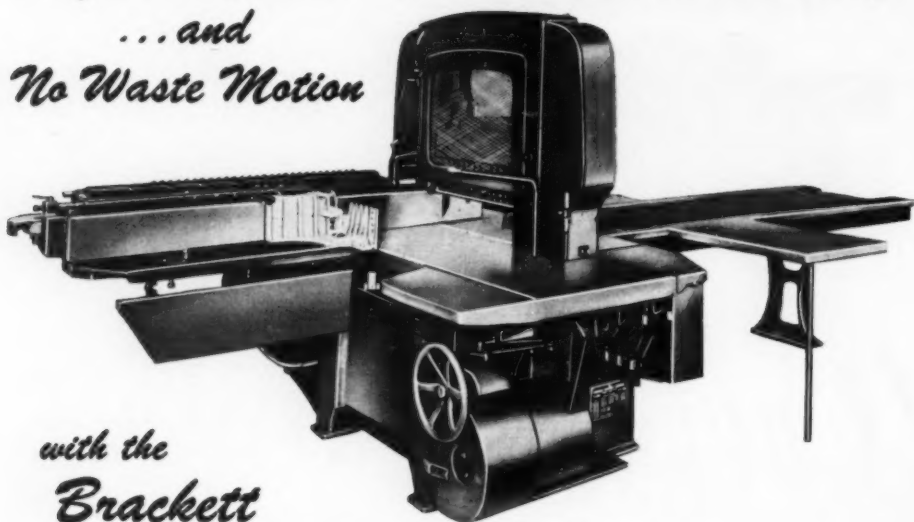
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comings rendered the practice objectionable, not least because in the Government Printing Office transparent proofs were to be produced in the same unit in which reproduction and color sample proofs are pulled. Dust lodging upon these proofs would be detrimental to their quality. First efforts were, therefore, directed toward finding a powder which could be easily applied, the excess readily removed from the clear areas, and that would not float about the room. None was found to meet these requirements.

Attempts to eliminate dusting increased the problems of handling the transparent proofs prior to drying. Printed on both sides, they could not be allowed to come in contact with anything until sufficiently dry to avoid smearing. They could not, therefore, be placed on a conveyor belt in a drying machine. Hanging them on a line appeared to be the only practical method of drying without smearing. Some inks required overnight drying. Obviously, an extensive system would be required to achieve the drying of the output of a press in full production. Other inks showed improved qualities in this respect, one ink drying sufficiently in 20 minutes to permit the print to be stacked or laid on slipsheets. However, this ink required washing of the press rollers every 40 minutes. Other inks were satisfactory for 4 hours' continuous operation before press washup became necessary. In every case, it was found that if the drying time of the transparent proofs was decreased, the need for press washups increased.

#### **Opacity of Image**

The first requisite was to find an ink which could be applied on the transparent sheet, would print sharply, and produce an image which would be sufficiently opaque to the light employed in platemaking.

Printing-ink manufacturers cooperated by submitting samples which they believed would be suitable for printing on transparent plastic surfaces. The Government Printing Office also formulated a number of inks of different composition. In order to acquire the necessary opacity, heavy films of most of these inks were re-

quired and they showed a tendency to squeeze out on the face of the sheet, destroying the sharpness of the print. Several inks were found to possess characteristics for adequate opacity. Some of the inks had a tendency, on the rubber blanket side of the sheet, to show greatest opacity in the centers of the letter strokes and thinness toward the edges of the strokes, while on the face of the sheet the squeeze-

#### **A report of research work by the GPO on the perfection of improved methods of obtaining transparent proofs for platemaking.**

out gave greatest opacity at the edges and thinness toward the centers. Working together, such face and back impressions individually can be rated fair, and may produce a transparent proof which is apparently satisfactory on inspection. They may, however, prove unsatisfactory in platemaking where light will infiltrate around the thin edges of letter strokes of the blanket impression.

#### **Thickness of Sheet**

Simultaneously with the trials of the various inks mentioned, a search was made for transparent plastic sheeting having surface characteristics compatible with rapid ink drying. Attention was directed toward materials such as Flex-o-tate, Lustro-film, Lumarith, Trace-o-film, cellulose acetate, and finally ethyl cellulose sheeting (Ethocel) in different thicknesses of 0.001, 0.0015, 0.0025, 0.003, and 0.0035 inch.

The thinner sheets from 0.001 to 0.0025 inch produced the better prints, but on account of the static applied to them to aid their adhesion to the blanket during impression, they are difficult to handle when withdrawn from the press grippers. If the static is removed by a static eliminator, it returns as soon as the sheets are moved or brushed. The sheets in 0.003 and 0.0035 inch thicknesses apparently carried as much static as the thinner

sheets; but being stiffer they were not affected as much during removal from the grippers and in subsequent handling. They were much easier to make up into press forms.

With a view to obtaining the best working qualities in handling for platemaking, cutting in illustration positives from the camera, or piecing together several different elements into one form, attempts were made to print on 0.006-inch transparent material, which is of approximately the same thickness as is the usual negative material used in platemaking. It was found to be too thick for satisfactory printing. Too much impression caused the ink to squeeze out on the face of the sheet. There were insufficient static and natural adhesion of the blanket to hold the sheet in place for the second face impression. The excessive thickness of the sheet resulted in improper register between face and back impressions; also, the compression of the blanket was so great that it seriously distorted the image it carried.

In order to combine the fine printability of thin sheets with the ease in handling of the thicker sheets, an attempt was made to laminate the transparency with a transparent cellulose acetate sheet lightly coated on one side with a thermosetting adhesive, such as is used extensively for laminating pages in the preservation of valuable books.

The tissue which covers the adhesive side of the sheet is first removed and the acetate sheet is pressed lightly to the transparency. Then greater pressure and heat are applied with a hot iron or hot rolls. This laminating procedure traps some air bubbles, which have been found to be not detrimental to platemaking, but, despite precautions, it also traps some dirt, which is a decided handicap.

The laminated transparent proofs can be handled readily in making up forms. However, since the lamination is performed after they are printed, it does not facilitate their removal from the press and their immediate handling before drying. If lamination is done by hand, the process of making transparent proofs becomes slower



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than if dusting were employed. Automatic laminating presses are available, but they are expensive and occupy nearly as much floor space as the proof press.

Studies were made to determine the thickest transparent plastic material which could be printed satisfactorily without appreciable loss in quality.

Exclusive of the difficulties with register caused by overcompression of the blanket, success with the thick material depended largely on the working and drying qualities of the ink. Thick materials have a tendency to cause the ink to squeeze out. Some inks were found to print well on 0.003-inch material without detectable squeeze-out. Since the material of this thickness also could be handled well in subsequent operations, the goal was set for developing procedures whereby high-quality transparent proofs might be produced on plastic sheeting of that thickness.

#### **Compression of Offset Blanket**

The offset blanket must be of the proper height to receive a good print from the type, so that it will possess a good image for transfer to the back of the transparent sheet. The radius of the properly packed cylinder must be correct for the blanket impressions. Any thickness of the sheet itself is that much extra squeeze added to what should be a perfect impression on the blanket. This extra thickness of the sheet increases the cylinder radius and consequently the theoretical travel distance of the cylinder on impression. In practice, the extra thickness is probably absorbed by some compression of the sheet and by flow in the blanket, because the register rack and bearers with their measurement values unchanged will not allow increased travel of the cylinder.

A thin sheet does not add much to the radius, and the compression into itself and into the blanket is so small that it may be ignored, at least so far as it affects results in practice. This may be the greatest factor in the good printing qualities of the thinner sheets. The thinner sheets withstand the least amount of over-

compression, and the blanket distortion is proportionately much less.

Overcompression of the sheet produces an indentation on the face which may be seriously detrimental when transparencies are to be used in a platemaking process requiring a face-down contact. In such contact, the indentations tend to hold the letters away from a tight contact and the light may creep in around the edges of the letters. In deep etch offset platemaking, the indentations cause no trouble. Being indented toward the back of the sheet, the letters lie close to the plate in the vacuum frame.

#### **New Printing Ink**

It was felt at this stage of the experimental work that everything offered in the trade had been tried, that there was a definite need for improvement of the methods for making transparent proofs as commercially practiced, and that a scientific approach to the successful solution of the problem should be directed toward the development of a new printing ink and the finding of a suitable transparent plastic material.

Accordingly, the project was presented to our technical laboratories and research was initiated to develop suitable inks for printing transparent proofs to be used as film positives for the production of deep etch and reverse albumen offset plates.

The prime requisites of any transparency are correctness of detail and a high degree of opacity of the printed design. The problem, therefore, immediately resolved itself into the use of an ink imparting these qualities; also, it should dry rapidly on the sheet, but dry slowly on the press; it should be nonoffsetting; and it must not corrode nor swell the press rolls and blanket.

Initial attempts were made to develop an ink printable on cellulose acetate, inasmuch as this type of material is the usual basis of photographic film.

With due consideration to the properties of the ink desired, the choice of a vehicle was reduced to one that would dry only through a chemical or solvent action on the

cellulose acetate. Survey of the literature indicated 100 or more solvents for cellulose acetate. Accordingly, more than 80 organic solvents and plasticizers were tried and discarded in the attempt to find the correct base for an ink vehicle. Fundamental requirements were that the vehicle base have a powerful and rapid solvent action on cellulose acetate, be non-hygroscopic, that its vapor pressure be less than 0.01 mm. at 25° C., and that it have no action on synthetic or natural rubber. None was found that would remain longer than 20 minutes as a moist film on the press rolls, whereas a minimum of 4 hours should elapse before any perceptible drying on the press rolls is observed.

It was apparent that the approach to the problem involved search for a new transparent plastic film. Attention therefore was directed to the use of ethyl cellulose as a possible base for transparent positives. This plastic is as transparent as cellulose acetate, somewhat less expensive, and soluble in a greater variety of solvents. Every available potential solvent was tried on this material, but all, with the exception of one, were discarded, because of poor solvent action, drying on the press, or their being detrimental to rubber.

The only solvent found that has been successfully used as a vehicle in an ink suitable for printing on ethyl cellulose is 2-ethyl hexanediol-1,3. This product does not dry on, nor has it any detrimental action on press rolls, and it will give an action that dries on ethyl cellulose within a few seconds, as compared with 2 to 24 hours for commercial varnish-base inks. Having found an adequate vehicle, the next step was to incorporate this with the necessary pigments and bodying agents to produce an ink that covers well, gives sharp detail, and has good opacity. As a bodying agent, ethyl cellulose (Dow's Ethocel N-type, 4 centipoises<sup>1</sup>), dissolved in 2-ethyl hexanediol-1,3, proved to be the basis of a good stock solution for an ink vehicle.

The choice and proper proportions of pigments proved somewhat diffi-

*(Continued on Page 111)*

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# THROUGH THE GLASS

## NAPL CONVENTION SIDELIGHTS

**L**ADIES attending the convention found an active program awaiting them, highlighted by a trip to Niagara Falls and luncheon at the General Brock Hotel. This famous hotel overlooks the Canadian falls. Forty-five ladies made the trip in special buses and limosines. Mrs. Bob Emslie of New York was in general charge of the ladies' program, and Mrs. Merle Schaff of Philadelphia, carried on the traditional program of dress-and hat-making and stunts, as well as the annual card party.

ml

The Ladies had none the best of the weather in their attempt to view the Falls. But perfect sunshine rewarded a group who waited until Saturday afternoon and made their inspection trip that day.

*Ebco rang the bell again at their exhibit with the appearance of the famed caricaturist, Joseph Kaliff, president of the Caricaturists Society of America, who, during the course of the meeting, must have sketched several hundred of the convention attendants. Samples of his efforts to show what lithographers really look like are reproduced below as well as elsewhere in this issue. Also available for inspection in the Ebco rooms was a collected bound volume of the composite photos made last year at Washington, show-*

*ing various members of the NAPL group hobnobbing with Truman, Dewey, Taft, et al.*

Roberts & Porter took over the photographic chores in their rooms with one of those cameras that turns out a print in less than a minute. Their rooms were decorated with hundreds of balloons, which in the later stages of the week were released from the windows, and on the tail of a strong wind whipped all over Buffalo.

Joe Downing and his nephew, Bill, entertained in the S & V quarters, amazing as usual with their baffling mind reading act. Joe doubled in brass at the piano in between times, while group singing was led, exuberantly if nothing else, by Tony (Caruso) Math.

While on the subject of "catch as catch can" singing, we will nominate none other than the NAPL president himself, one Archie Fay, as our candidate for honors in any competition based on remembering the lyrics and tunes of the "oldies". He and one of your agents constituted two of Joe Downey's steadiest customers in helping drown out the piano.

The "Gold Dust Twins" from Litho Chemical and Supply, Geo. Thompson and Charlie Spero, must lie awake

nights before these NAPL meetings thinking up new and more baffling novelties to distribute. This year's contribution was a puzzle which involved unhooking some string and buttons from a leather "gimmick". Very easy, of course, once you have the combination. Or is it?

As usual Walter Soderstrom provided tips in the program as to recommended Buffalo spots, eating, "hot" and otherwise. As a matter of fact the tips were so good, at least the first two, that we never got down to checking on the others, which our unofficial operatives assure us, however, were just as good. We checked on the "Chateau" for food, found the onion soup good, and just kept going back twice a day. And a bistro down the street labeled "Ches Ami" proved to have a big gal named "Ernestine" who could be viewed from a revolving bar, and who proved tantalizing enough to attract quite a crowd night after night. The merry-go-round riders were, no doubt, as we were, just trying to figure out whether this attractive Amazon was inside the dress, trying to get out, or outside, trying to get in.

Howard Colehower in one of his various booths featured the Jomac roller washer, and went out on a limb by offering to attempt to clean any roller sent in. Sabotage reared its ugly head in the form of a big red job that could have been cleaned up only with an aze or hydrochloric acid. Showing the tenacity which made him a constant threat when he was an "All-America" tackle back at Penn in 1928, Howard was still working on this problem child while the booths around him were being torn down and crated for shipment home. We'll wager he eventually cleaned it.

Four lithographing plants were hosts to visiting firemen: Buffalo Lithograph Co., Ward-Burns Co., Sav-

(Continued on page 128)



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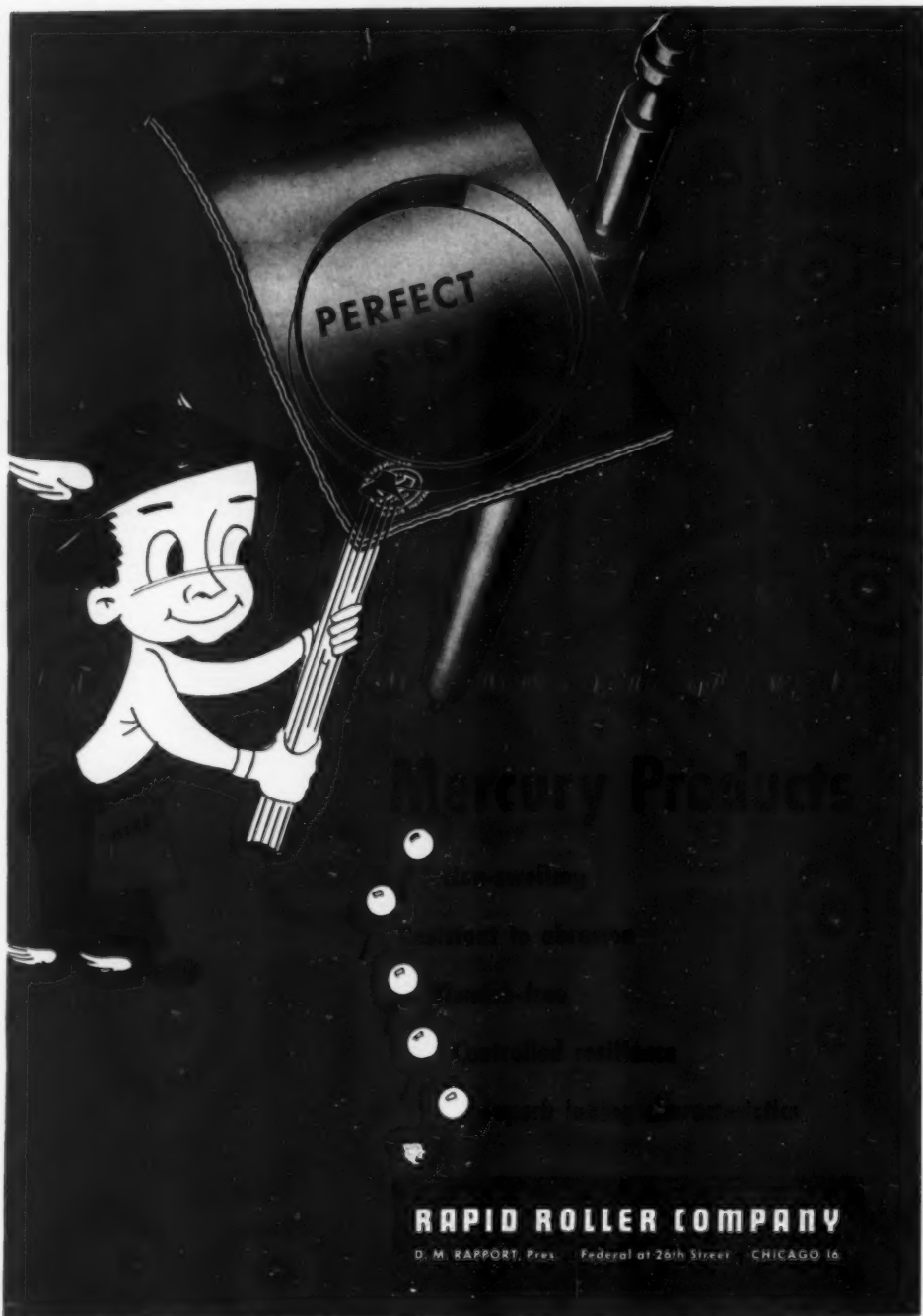
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## Care of the Water Fountain

By Theodore Maharius

ONE of the more difficult problems in offset printing is keeping the water fountain solution at a constant pH. As soon as the water becomes cloudy or slimy the pH changes rapidly. It is not easy to maintain the proper acid content for any length of time, and adding more acid to the solution does not help because it is generally neutralized. A solution with a pH reading of 3.8 can change to 4.6 or 5 in a few hours and unless the fountain is drained and thoroughly cleaned it will be difficult to raise the acid reading.

It has been found that the water becomes slimy or cloudy due to bacterial action in the gum arabic and water mixture. This condition may be remedied by adding one-quarter to one-half ounce of phenol or carbolic acid to a gallon of fountain water. The best way to do this is to clean the fountain thoroughly by removing the water roller and the cleaning pan under it. Then add the water containing carbolic. While the water from then on will stay clear, this condition does not eliminate the necessity for periodically draining and cleaning the fountain.

The foregoing use of carbolic acid will prevent dampener flannel from rotting and will prolong the useful life of the dampeners. It is also true that if the pH of the fountain solution can be held constant, much less acid is required to keep the plate from scumming, and, as a result, many

problems caused by excess acidity no longer exist.

Sediment in the fountain makes it necessary to alternate from one side of the press to the other when adding fresh solution to the water fountain. If this precaution is not observed you will find that on the side of the press where solution is constantly added, the acid content will be stronger than on the other side. This is due to the sediment in the fountain flowing in that direction when pouring in solution.

Maintaining a constant level in the water fountain is also important since the percentage of slime to total volume of water alters the effectiveness of the solution. This variable is best determined when pH is checked regularly.

### FROM THE MAIL BAG

**QUESTION:** Sometime ago I wrote and you were kind enough to give me the answers to some questions about press operation that had been puzzling me for some time. A couple of other questions have come up and I would like to have your opinion on them.

1. When ordering plates should one specify whether they are to be used to print coated stock or offset? The reason behind this question is that I have noticed on a series of tint blocks of 133, 150 and 200 line screen, that while I get a good clean reproduction on offset paper, on coated paper the result leaves a lot to be desired. The tones appear cloudy or smeary.

2. This concerns offset blue inks, such as those used for process label work. Is there more than one grade of this type of ink, or certain peculiarities of some blues which would cause them to break down and cause an overall tint to appear in the non-work areas?

I had a large amount of coated-one-side which "scummed." To me it appeared to be an all-over tint from the blue ink on a 4-color label job. I tried to duplicate their results on my press here, but was unable to do it, in spite of using the same lot of paper, and using both a process blue and a conventional blue. The fountain solution was varied from 3 to 5 pH. I ran several thousand and still had no sign of tint or scum, even deliberately carrying excessive water to try and break down my ink, although it was claimed that the "scum" shows up after 15 to 20 sheets.

I do not think it is necessary to change the grain on plates to print on coated paper. I ran both coated and offset papers for many years and never had to distinguish between papers. The procedure has always been to standardize on the type of grain to use throughout the plant and once established not to change it without first trying every other means of correcting the trouble in both platemaking and press departments.

The problem you encounter, as I see it, has to do with the consistency of ink, setting of form rollers and dampeners and possibly the film thickness of ink on the rollers. To start with, I would suggest that you order your ink for coated paper. Second, be sure that the rollers are making sufficient contact with the riders or distributing rollers and that the dampeners are set tight enough to the brass roller.

It is also important when running coated paper to run an ink that is

*(Continued on Page 113)*

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Association**

On the occasion of the NMDA Annual Fall Meeting—October 24-26, Netherland Plaza Hotel, Cincinnati,—we take pleasure in reminding the industry of this Association's many contributions to the success of metal decorating.

We are also proud to have had a part in the upward surge of metal decorating, and pledge continued cooperation with the industry.



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# METAL DECORATING

## Baltimore Forum Discusses Presswork

METAL decorating, with special emphasis on pressroom problems, was given special attention in an open forum meeting held September 17 by the Litho Club of Baltimore. Two members of a four-man panel were representatives of metal decorating firms, and a large percentage of the club's membership also is engaged in that phase of lithography. The panel members were Lloyd Bowden, plant 9, Continental Can Co., and George A. (Buck) Frank, of Sheet Metal Coating & Litho Co.

Topics covered a wide range, and those bringing about most discussion included the following:

What should the pressure or squeeze be between the blanket and the impression cylinder of an offset press? In many cases the two cylinders are set to just touch with no pressure, it was said, and then the sheet of metal passing through forms the squeeze, or pressure. These sheets average .011". Blanket and plate cylinders do not ride bearers in metal decorating, they said, and the pressure here varies around .004 to .005". It depends on the craftsmanship of the pressman, the type of ink, the type of design and the desired result, was the consensus.

Is there any method of weighing the amount of ink lithographed on a sheet, similar to the methods used in calculating coatings? The panel said "no". The thickness of the coating is more important than the thickness of the ink. Some ink vehicles, however, have a detrimental chemical reaction with certain coatings. The ink company should be informed on what type of coating the ink is to be lithographed for best results. The coating base must be right, especially where deep drawing is required in the fabri-

cation of the metal sheets, it was stressed.

What causes scum in the non-printing areas of blankets? The cause might be a loose blanket, or the blanket might be too tacky, it was said. Better rollers and blankets, the Cronak process and other improvements are making scum a thing of the past, they declared.

Plates came in for considerable discussion. Deep etch plates are favored for better quality and more impressions. Here again good craftsmanship was stressed as being as important as what process is used. Multi-metal plates are being used more and more and runs of one to two million are becoming more common it was indicated. Less moisture is required with these plates, and this helps on the metal decorating press, where all excess moisture must remain on the sheet as none can be absorbed. Stainless steel plates also are becoming more widely used, they said. The opinion was expressed by one man that they are the "plate of the future" for metal decorating.

Proper storage of plates also was discussed. The best method is to store them in a fairly airtight cabinet, away from light, they said. Silica gel may be used to take up excessive moisture and keep the humidity down. Before storage the plate should be rolled up and gummed carefully. In taking a plate from storage, the presence of scum can be determined by dissolving off the asphaltum protective coating with a sponge and water in a corner of the non-printing area and examining the plate.

Metal decorating pressmen usually turn the smooth side out when slip-on dampening roller coverings are used. Because metal inks are tackier,

this method reduces the amount of lint that may be pulled from the coverings. Paper lithographers generally use the coverings with the rough side out, the panel reported. Dampeners generally get dirty quicker on metal work, it was said.★★

## Reports Metal Deco. Advances

Two recent lithographic developments, which concern metal decorators, were discussed at the recent convention of the International Assn. of Printing House Craftsmen by Dr. Paul J. Hartsuch, lithographic consultant, International Printing Ink. In his talk before the convention on lithographic developments, Dr. Hartsuch said: "An entirely different approach to a lithographic printing plate is being made by the Colloid Litho Plate Co. of Chicago (an affiliate of Caspers Tin Plate Co.). They are applying a special type of plastic coating to black iron plates, and then baking this coating in a regular metal decorating oven. The resulting surface is water-receptive. An image is then applied by a regular albumin process. The object is to produce an inexpensive litho plate, due to the use of an inexpensive base metal."

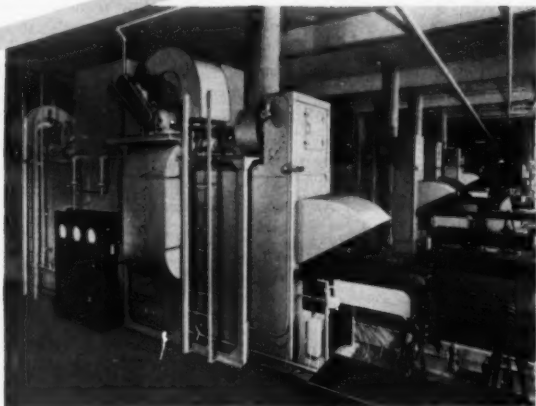
These plates are used for lithographing paper, however, and have been used on metal only experimentally.

Another new development which he described as "very interesting" involves the use of a high wet strength paper wrap around the dampener rollers on an offset press. "This paper can be wrapped over the textile covering on the present dampeners, or a special sponge rubber type of roller can be used, with the paper wrapped directly over the sponge rubber. When the paper becomes dirty, all you need to do is pull it off, throw it away, and wrap a new piece of paper around the dampener. I have seen this paper in use on metal decorating presses.

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#### To Handle Large Plates

In order to produce large litho plates for the lithographing of 55 gallon drums California Litho Plate Co., San Francisco, recently installed a large size Monotype photocomposing machine, and large vacuum frame and whirler. The company, which is now located in larger quarters at 15 California St., handles platemaking assignments for Rheem Mfg. Company's new 72" Rheemcote installation in Richmond.

#### Canco Expands in St. Paul

Virtual completion of a current expansion program that will nearly double the annual container manufacturing capacity at American Can Company's St. Paul (Minn.) plant has been announced by A. C. Hubbell, plant manager. Several new production lines, each capable of turning out up to 400 cans per minute, have been installed.

Although Canco's St. Paul plant in the past has manufactured containers mainly for ham, lard, cream and eggs, the new expansion will enable it to produce millions of vegetable and key-opening meat cans annually, according to Mr. Hubbell.

The new additional manufacturing facilities are housed in a one-story steel and brick building, containing approximately 74,000 feet of floor space, adjacent to the existing plant. The production equipment, Mr. Hubbell said, is of the most modern design and includes facilities for applying protective coatings on the cans as well as coating ovens, body-makers, flangers and advanced testing apparatus. The building contains spacious storage areas and is provided with improved truck and car loading spots.

The history of Canco's plant in St. Paul goes back to 1879. At that time the small firm of Horne and Danz began manufacturing some

#### Metal Decorators Meeting in Cincinnati October 24-26



Officials of the National Metal Decorators Assn. shown here are, (seated, L. to R.): George A. (Buck) Frank, Jr., Sheet Metal Coating & Litho Co., Baltimore, secretary-treasurer; William Kerlin Tin Plate Lithographing Co., Brooklyn, president; and Donaldson Brown, Donaldson Art Sign Co., Covington, Ky.

**F**INAL details of the annual meeting of the National Metal Decorators Assn. were set during September, William Kerlin, NMDA president, said. The meeting will be October 24, 25 and 26 at the Netherland Plaza Hotel, Cincinnati.

The opening business meeting is to be at 10 a.m. Wednesday, Oct. 24, which is to run until lunch time. Following luncheon a talk on lithographic platemaking developments is scheduled for 2:30 by Michael H. Bruno, research manager of the Lithographic Technical Foundation, Chicago.

Thursday will be devoted to a tour of the plant of the Ault & Wiborg Div. of Interchemical Corp., where coatings, varnishes and similar products are manufactured. Buses will leave the hotel at 9:30 a.m. The Ault & Wiborg Div. has arranged a full day of activities.

Friday at 10 a.m. the business session will be resumed, followed by

vice president. Standing, NMDA directors, L. to R.: E. R. Byers, R. M. Hollingshead Corp., Camden, N. J.; Earl Gray, Caspers Tin Plate Co., Chicago; Irving J. Koehnline, Wheeling Steel, Wheeling, W. Va.; and Winslow H. Parker, Parker Metal Decorating Co., Baltimore.

a talk at 11 o'clock by J. L. Burns, head of the enameling and decorating division of American Can Co. His subject will be lithographic ovens. A luncheon will conclude the meetings.

Officers of the NMDA are: president-Mr. Kerlin, Tinplate Litho. Co., Brooklyn; vice president-Donaldson Brown of Donaldson Art Sign Co., Covington, Ky.; and secretary-treasurer-George A. (Buck) Frank, Jr., of Sheet Metal Coating & Litho Co., Baltimore.

Directors include: Earl Gray, Caspers Tin Plate Co., Chicago; W. H. Parker, Parker Metal Decorating Co., Baltimore, E. R. Byers, Hollingshead Corp. Camden, N. J.; Harold Jensen, Heekin Can Co., Cincinnati; Harry G. Kammerer, Pittsburgh Metal Litho Co., Inc., Irving J. Koehnline, Wheeling Steel Corp., Wheeling, W. Va.; Neal Rader, The Texas Co., Port Arthur, Tex.

metalware, which included patent folding decoys for ducks and geese. After the firm became part of the American Can Co. periodic expansions took place which have brought it to its present capacity.

#### Donaldson Recalled to AF

Kenton Donaldson, treasurer of the Donaldson Art Sign Co., Covington, Ky., has been recalled to the U. S. Air Force, and is now stationed at Tampa, Fla.

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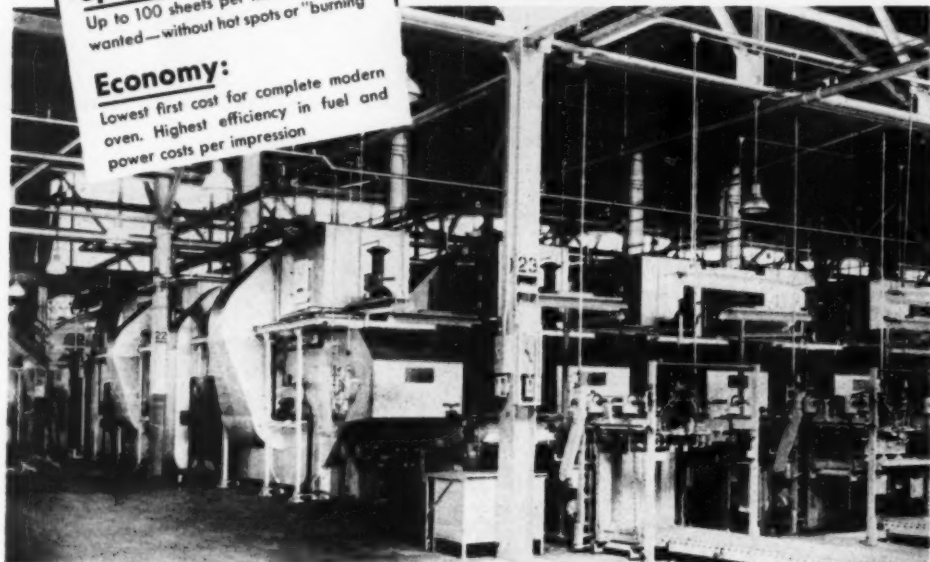
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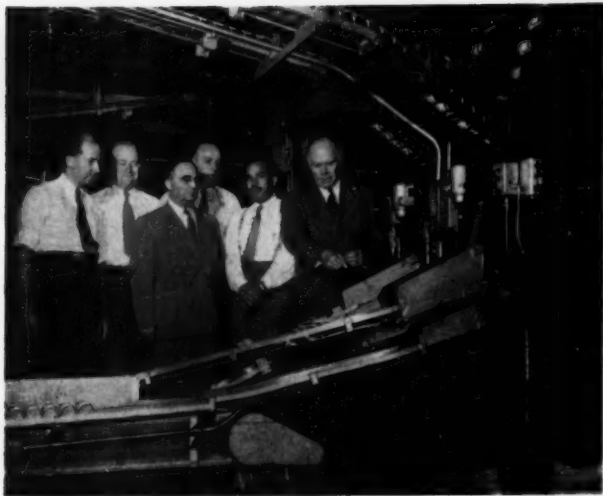
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#### Foreign Chemists Visit Canco

Foreign chemists attending the World Chemical Conclave in New York recently visited the Hillside, N. J. plant of the American Can Co. to study the importance of chemistry in the development and mass production of metal containers. Shown inspecting a line are (l. to r.) A. H. Praeger, Chief Chemist, Sidney Cooke, Ltd., Mel-

bourne, Australia; J. C. Souhan, Hillside plant manager; A. de Gernaro, assistant division manufacturing manager of Canco; P. Appell, director of Insecticides, Geigy, Paris, France; Nashat A. Gawad, head of chemical department, Domestic Science Institute, Cairo, Egypt; and Dr. R. H. Lueck, general manager of Canco's research department.

#### Gets Suggestion Award

An award of \$1,719 for a time-saving improvement in the lithographing department of the company was given to Grant C. Simmons, shift supervisor, by Armstrong Cork Co., Lancaster, Pa. His suggestion was for an automatic unloading device for lithographic ovens.

#### Screen Show Features Presses

The exhibits of manufacturers of mechanical equipment, suppliers and more than 1000 specimens of the craft from all parts of the world will be featured at the annual convention October 21-24 of the Screen Process Printing Association International at the Bellevue-Stratford Hotel, Philadelphia.

Joseph E. Podgor, the convention chairman, said the meeting will be the most comprehensive gathering of the SPPA in its history.

"The convention this year," he said, "promises to dwarf either of its predecessors, if indicated attendance by the many chapter secretar-

ies and the sales of exhibit space to both the manufacturers and suppliers are any criterion."

Over a dozen presses will be in action in the mechanical exhibits and many dryer and conveyor systems will also be shown in the machinery section, he said. Also several camera firms are showing equipment ranging from 20" to 40" x 60" dark room cameras. Other displays of mechanical equipment will include vacuum printing frames, sinks, bottle printing presses, photographic type setters, roller coaters, squeegee sharpeners, and screen washers.

#### Sears Addresses Craftsmen

Bernard Sears, vice president and general manager of the Graphic Arts Corporation of Ohio, Toledo, was speaker at the opening meeting of the Cleveland Club of Printing House Craftsmen September 20, at Hotel Allerton. Speaking on the "Fundamentals of Dry Offset Printing Plates", Mr. Sears gave a summary of the method of litho printing ac-

ording to their findings at Graphic Arts Corporation over the past three years. He pointed out the technicalities involved for good press operation in this process. Like most processes in lithography it has its place and is not adaptable to all jobs, but with proper use, it is well worth the time and effort spent on it, he said.

#### Mack Speaks at St. Louis

Norman A. Mack of Roberts & Porter, Inc., Chicago, was the speaker as the St. Louis Club of Printing House Craftsmen opened its fall season.

His subject, "Startling Revelations and Developments in the Lithographic Industry" was timely. "New developments", he said, "are being introduced rapidly so that the lithography picture changes constantly. It is necessary that these new developments be analyzed and evaluated with regard to their eventual adoption into the industry."

#### Grandt In Europe

Harry Grandt, in charge of Roberts & Porter's eastern operations, left by plane October 7 for Europe. He planned to visit France, Germany, Switzerland and England. Business was to include securing sources of supply on some lithographic materials. He plans to return about November 12.

#### Powers in New Plant

The Powers Regulator Co. marked its 60th anniversary last month by occupying its new modern factory and office building at 3400 Oakton St., Skokie, Ill., a Chicago suburb. The company manufactures a line of ventilating, air conditioning, temperature and humidity controls.

#### Stratton Joins Acme Ink

Gilbert Stratton has become associated with Acme Printing Co., Chicago, in a sales and technical advisory capacity, as of Sept. 1, it was announced by Wm. C. Dyer, president of Acme. Mr. Stratton was formerly for many years, general manager for Fuchs & Lang Div., Sun Chemical Corp., in Chicago.

## The Penetration of Light into Paper and its Effect on Halftone Reproduction

By *J. A. C. Yule and W. J. Nielsen*

Eastman Kodak Co., Rochester, N. Y.

\*Presented at the TALI meeting in Columbus, Ohio on May 8, 1951. Communication No. 1416 from the Kodak Research Laboratories.

### PART TWO

**W**HAT changes must be made in these equations to fit the new results? In the extreme case, where the support is completely diffusing, like opal glass, a fairly simple relationship might be expected to hold. Consider the events in four stages. Suppose one unit of light reaches the paper. Some of this ( $s$ ) is reflected by the surface;  $1 - s$  is not.

This is transmitted through the dot pattern, and in so doing a fraction of it proportional to the dot area is absorbed,  $a(1 - T_a)$ , where  $T_a$  is the transmittance of the ink film, and the remainder,  $1 - a(1 - T_a)$ , reaches the paper, where a fraction is absorbed by the paper and the remainder,  $R_p$ ,

is reflected. However, before it emerges, it has to take a second trip through the dot pattern, which again absorbs  $1 - a(1 - T_a)$  of it. The fraction of the incident light which emerges is found by multiplying all these effects together and adding the surface reflectance to the result, so that the total reflectance of the halftone pattern is

$$\text{Reflectance} = s + R_p(1-s)[1-a(1-T_a)]^2.$$

We can simplify this slightly by leaving out  $R_p$ , since the reflectance of the paper cancels out if its density is taken as zero, which is usually done.

The value of  $s$ , the surface reflection, depends on the gloss of the paper and the ink. It is never greater than 0.04, and, if the surface is very glossy, it can be disregarded. If the value  $a = 1$  is substituted in the equation, it is found that  $R_s = T_a^2$ , and the equation reduces to the following:

$$R = [1 - a(1 - R_s^{\frac{1}{2}})]^2.$$

In terms of density, the equation is  $D = -2 \log[1 - a(1 - \text{antilog} -D_s/2)]$ .

This equation is not rigorously true for several reasons. Surface reflection always plays a part; the internal reflections affect the result; the paper does not completely diffuse the dot pattern; and it is not certain that the small dots carry as heavy a layer of ink as the solid, or that it is uniform

over the area of the dot. However, in spite of these deficiencies, it does correspond closely to actual density measurements, at least for fine-screen work; and, with one slight modification, namely, the use of a different factor, it fits the observed facts still better, the equation being

$$D = -n \log [1 - a(1 - \text{antilog} -D_s/n)].$$

In simple terms, the only difference between this and the Murray-Davies equation mentioned previously is that the density is divided by two (or whatever factor is appropriate) before the calculations are made, and the final result is multiplied by the same factor.

Figure 6 shows the relationship of density to dot area calculated from this equation, for an ink density of 1.4, and for various values of  $n$ . Where  $n = 1$ , it corresponds to the old equation. If  $n$  were equal to  $\infty$ , density would be proportional to dot area, so that a straight line would be obtained.

The best values of  $n$  in this formula for various screen rulings, with coated and uncoated paper, are given in Table 2.

A low value of  $n$  indicates that the spreading of light in the paper is small compared with the dot size, so it is lowest for coated papers and coarse screens.

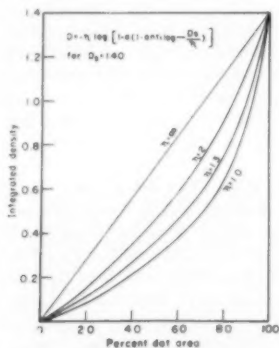


FIG. 6. Relationship of density to dot area, calculated from the new equation, for various values of  $n$ .

**"But mother wants  
that one!"**

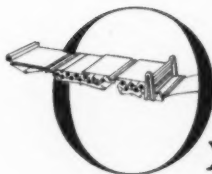


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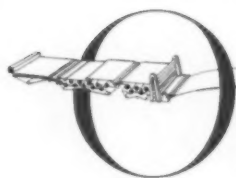
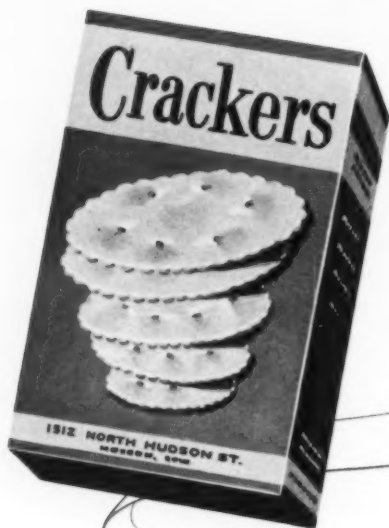
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Worcester, Mass. . . . .	C. A. Esty Paper Co. (Div. of Carter, Rice & Co. Corp.)

Screen ruling, (lines per inch)	Value of $n$	
	Coated	Uncoated
64	1.3	2.0
150	1.8	—
300	3.0	—

Using these values of  $n$  in the formula, the observed densities were plotted against the calculated values, as shown in Figure 7, for 150-line offset printing on coated paper. The agreement is seen to be excellent for a value of  $n = 1.6$ . The upper curve corresponds to the old equation, or to the new equation with  $n = 1$ .

In photoengraving, there is a complicating factor which affects the density, especially in the shadows. Some of the ink is squeezed over the edge of the dot, resulting in a thinner layer of ink over most of the dot area. The density reading is lower than it would be if the ink were spread over the surface uniformly. Thus, in taking the step where the shadows are just plugged up solid, a pattern of small black dots is seen on a slightly lighter background. This can readily be observed with a magnifier in any halftone illustration printed by letterpress. Although this must be counted as a solid in dot area measurements, its density is lightly less than that of the true solid produced by a plate having no dot structure. This slightly lower density is, however, more representative of the average ink density throughout the halftone scale. If the density of the first solid step is used for the maximum density, the equation gives better agreement up to that point in the tone scale.

It should be pointed out that throughout this work we have been referring to the dot area in the printed reproduction, not that in the printing plate. The printing plate nearly always has a smaller dot area than the reproduction, but the dot spreading during the printing process is quite variable. It must be taken into account in any attempt to understand the complete photomechanical reproduction process, but it does not enter into this work, which starts with the printed sheet.

Now that a formula has been given which works well in practice, the previously mentioned multiple internal reflection phenomenon will be discussed. We had previously believed this to apply only to continuous-tone images.

This new factor is due to the fact that a large part of the emerging light is reflected back into the paper by the paper surface, as was described by Williams and Clapper<sup>5</sup> at the Optical Society Convention in 1950. It is due to the difference in refractive index between the paper and the air, and occurs to those rays which are emerging at an oblique angle. These oblique rays are totally reflected internally.

Because of this, an appreciable amount of the light may be reflected several times before it finally emerges from the paper. This gives it extra opportunities of striking a halftone dot and being absorbed, and would account for the fact that the halftone tint on opal glass gave a density more than twice as high as that predicted from the dot area.

The mathematical treatment of this phenomenon is rather involved, so no attempt will be made here to write an equation for it. However, its effect is similar to that caused by penetration of light into the paper, and the formula already given allows for it satisfactorily.

It should be emphasized, however, that the new equation is not theoretically rigorous, because of the multiple internal reflections and other factors. Although it was based on theory in the first place, it should be regarded as an empirical formula because of these other complications. It does, however, fit the observed facts quite well.

These phenomena have very pronounced effects in color work, even in a single color. The equation ap-

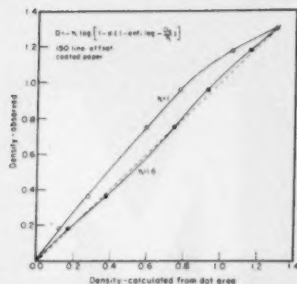


FIG. 7. Observed vs. calculated density for old equation ( $n = 1.6$ ).

plies equally well to a colored ink, and enables us to calculate more accurately the amount of red, green, and blue light absorbed. The practical effect is that halftone tints appear more like a continuous-tone tint than they would if there were no penetration of light into paper. The same ink printed in a fine screen shows a definitely purer color than the same ink printed in a coarse screen, where these effects are negligible.

The general conclusion from all this is that the relationship between dot area and halftone density is not nearly so simple as it appears. The discrepancies described here represent only one of the many factors that affect photomechanical tone reproduction, but they are by no means negligible, especially in the lithographic field where uncoated papers are so commonly used.

**Acknowledgement.** The authors wish to thank the Photomicrography Department of these laboratories for making the photomicrographs of images projected on paper.

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No. 305 Dot Area, Dot Density, and Tone Value.
4. A. Murray, "Monochrome Reproduction in Photoengraving," *J. Franklin Inst.* 221, 721-744 (June 1936).
5. F. C. Williams and F. R. Clapper, Unpublished work.★

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### Photography, Tone, Color Correction

#### Comparison Type Densitometer and Electronic Measuring Circuit Therefor.

U. S. Patent 2,561,243. Monroe H. Sweet. Official Gazette 648, No. 3, July 17, 1951, Page 926. 1. A logarithmically responsive electronic measuring circuit comprising, in combination, electrically energized light flux source means having a light flux, output logarithmically related to the electrical energy input; light flux responsive means arranged to receive light flux from said source means through an interposed sample having a logarithmically varying characteristic and also directly from said source means; electrical means, including indicator means effective to indicate, on a uniformly graduated scale, the value of such characteristic, in circuit relation with said source means and a source of electrical energy and operative to vary the energizing of said source means to balance the light incident directly upon said light flux responsive means from said source means with that incident upon said responsive means from said source means through the sample; and light flux balance indicating means in electric circuit relation with said light flux responsive means and operatively responsive to a balance of the light flux incident directly upon said light flux responsive means from said source means with that incident upon said responsive means from said source means through the sample.

**Brightness Correction Mask For Color Photography.** U. S. Patent 2,533,452. P. K. Glasco and D. Dean. *Printing Abstracts* 31, No. 122, Part 2, 1951, Page 135. This separable mask is used in the preparation of colored copies to give brightness correction to one or more of the images for one of several possible reasons. In one example, it is stated that due to a processing defect, the contrast of the cyan dye layer is frequently steeper when it is being developed in a region where no development is occurring in the magenta layer, i.e., in a red or magenta image area, compared with a region in

which development is occurring in the magenta layer, i.e., a neutral or blue image area. This results in an undesirable increasing contrast of red and magenta colored objects which is increased on copying on a material showing the same defect. According to the invention, a panchromatic emulsion layer is laminated base down upon the original transparency. The combined material is exposed to green light through the transparency and developed to silver. It is then exposed to red light through the transparency and cyan color developed. Silver and silver halide are then removed to leave a weak cyan image of opposite contrast to the main cyan image and only present in regions where the magenta dye is present in the transparency.

### Lithographic Printing Processes

#### Bimetallic Offset Printing Forms.

A. L. Rozenblatt and K. E. Ginzburg. *Poligraf. Proizvodstvo* 1951, No. 2, Pages 13-15. The best metal for the printing element is Cu, while blank spaces are best made of Ni, which is electrodeposited on the developed Cu form, made water-repellent by treatment with K xanthate and Fe (NO<sub>3</sub>)<sub>3</sub>. The Ni portions of the form are made water-repellent by treatment with ferrocyanide. After use, the Ni is removed electrolytically and the Cu form is again usable after suitable treatment. Typical formulations of the treating baths are cited. *Chemical Abstracts* 45, No. 13, July 10, 1951, Page 5843.

**\*A Simplified Approach to Gum Coating Stencils.** F. L. Cox. *Modern Lithography* 19, No. 7, July, 1951, Pages 49 and 51 (2 pages). This article describes a study of deep etch coatings which was made in connection with their use in preparing Lithure bimetal plates. The results are presented in the belief that they will be found useful by lithographers in the use of gum coating generally. The effect of variables on the thickness of coating is evaluated and those variables which must be controlled are specified. The effect of temperature and humidity on the com-

bined exposure and development steps have been determined and are presented in the form of an exposure calculator. By use of this calculator, it is possible to develop deep-etch coating similarly to photographic materials by using a standard developing time.

#### Colloidal Chromic Hydroxide and its Precipitating Properties.

Miguel Amat. Rev. real acad. cienc. exact., fis. y nat. (Madrid) 36, 1942, Pages 62-5. Colloidal solns. contg. 2 g. Cr(OH)<sub>3</sub> per 1000 ml. can affect the pptn. of proteins found in the blood of man, the horse, and the ox. It can also ppt. the proteins in milk and in egg white, and the globulins of certain seeds. The sol is an excellent agent for the removal of albumin from org. fluids. *Chemical Abstracts* 45, No. 12, June 25, 1951, Page 4999.

#### Lithographic Printing Plate.

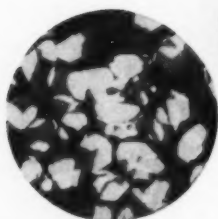
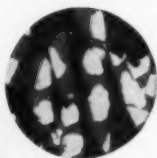
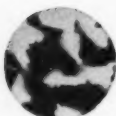
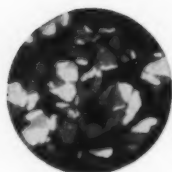
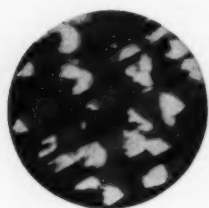
U. S. Patent 2,561,353. James Finno. *Official Gazette* 648, No. 4, July 24, 1951, Page 1045. 1. A lithographic printing plate comprising an unbacked, single-ply, un-sized sheet of unclendered amyloid parchment paper having a minutely fibrous fine grain surface characterized by low gloss and low smoothness values and having its non-image area coated with an ink-repellent dampening solution composed of an aqueous solution of glycerine, sodium sulfate, boric acid and gum acacia in the proportions of from approximately 12.8 ounces to approximately 64 ounces by volume of glycerine, from approximately 1 to approximately 16 ounces of sodium sulfate, from approximately 1 to approximately 6 ounces of boric acid, and from approximately ¼ ounce to approximately 3 ounces of gum acacia, the foregoing proportions being for one gallon of solution, said dampening solution producing a non-penetrating and non-saturating film on the non-image area of the plate, whereby stretching, wrinkling or tearing of the plate is prevented.

#### Water Repellent Ink Transfer Surface.

U. S. Patent 2,562,782. Frederick H. Frost. *Official Gazette* 648, No. 5, July 31, 1951, Page 1518. 1. Lithographic printing process which comprises wetting different areas of the surface of a lithographic plate with ink and an immiscible aqueous liquid and contacting said surface with another surface which is ink-receptive and non-water-adsorbent.

### Paper and Ink

**Investigations of the Printability of Paper.** J. F. Monroy. Paper presented at the American Chemical Society Paint, Varnish and Plastics Division Diamond Jubilee meeting. *Paint, Oil and Chemical Review* 114, No. 17, August 16, 1951, Page 12. The determination of printability by measuring some properties of the paper does not give satisfying results. By making proof prints on small paper samples instead, far more rapid and reliable results are obtained. Owing to the design of the proof-printing apparatus, in which strips of paper measuring 2 x 25 cm. are used, the thickness of the ink layer, printing pressure, cylinder covering, and printing velocity can be altered rapidly. Therefore, tests, which would otherwise involve days, can now be made within a few hours. By comparing the data found with practical printing, valuable particulars about the printing process in general were obtained. The printing velocity at which picking starts (picking velocity) decreases with increasing film thickness until the moment when the paper has reached its utmost ink saturation. That



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means that the picking velocity does not decrease with an ink film thickness of more than 5 to 8 p. This does not correlate with the theoretically measured maximum rupture energy at a film thickness of 20 to 30 p. This particular saturation means also the maximum attainable density for this paper. From the utmost density, the correct screen distance can be ascertained. The phenomenon of picking is closely related to the length of time during which actual printing lasts, and the angle at which the paper is separated from the form. The viscosity decrease of the ink on a press inking arrangement is restored immediately after the form has been inked.

**A Laboratory Method for Studying Some Ink-Paper Relationships.** W. J. Beckman, G. N. Matson, G. R. Sears and J. O. Thompson. Paper presented at the American Chemical Society Paint, Varnish and Plastics Division Diamond Jubilee meeting. *Paint, Oil and Chemical Review* 114, No. 17, August 16, 1951, Page 12. A new experimental approach to the study of the ink receptivity of paper in the printing process is described. The method involves the nip-spreading of a drop of ink over the paper surface under test by means of a smooth cylinder rolling down an inclined plane. An analysis of the elliptically shaped ink patterns obtained under a variety of experimental conditions and with a variety of printing surfaces has been made. The results show that the spreading characteristics are influenced by surface roughness, absorptivity of the surface, speed of spreading, viscosity of the ink, and nip pressure. This method has not yet been developed to the point where a direct correlation between the ink receptivity of papers and the spread patterns obtained with these papers can be made. Extension of the study along indicated lines, however, offers considerable promise.

**The Testing of Printing Inks.** William C. Walker. Paper presented at the American Chemical Society Paint, Varnish and Plastics Division Diamond Jubilee meeting. *Paint, Oil and Chemical Review* 114, No. 17, August 16, 1951, Page 12. Printing ink is definitely one of the most important materials employed by the printing and publishing industry. The properties of the ink control to a great extent the appearance of the finished job, the ease and speed of its production, and its durability during its useful period. It is very important, therefore, that the properties of printing inks be well known and very carefully controlled. Setting up test methods for this material is a very difficult matter, however, because of the very complex and variable conditions under which it is expected to perform. This problem and the lack of highly scientific standards in the printing industry have retarded the development of test methods in this field. The general approach seeks through the measurement of relatively general properties to produce tests that will be useful in a wide variety of situations. This approach offers the most promise for the future and is thus the one in which we are most interested. Several tests are being vigorously developed at the present time. The most important are fineness of grind, drying time, rub resistance, viscosity, and tack.

**Characteristics of Offset Inks.** Charles F. King. *Inland Printer* 127, No. 4, July, 1951, Pages 62-63 and 75-76 (4 pages). Offset inks are different from letterpress inks because they must react with the fountain solution and also affect

the plate so as to maintain printing and non-printing areas in their original relationship. The importance of pigment wettability, extender properties, greasiness of ink, ink tack, and form being printed are discussed. The difference in shade obtained between letterpress and offset is due to the use of a rubber blanket, not a difference in ink transferred.

**Drying Inhibitors.** *Patra News* No. 7, 1951, Pages 3-4. Many salts and acids used in the fountain solutions of lithographic printing presses prevent or slow down the drying of lithographic varnishes. The solutions which inhibit the drying of litho varnishes also will inhibit the drying of inks made from those varnishes. Salts and acids having a considerable inhibiting effect on drying are as follows: phosphoric acid, ammonium phosphates and sodium phosphates; sulfuric acid, ammonium sulfate and bisulfate, sodium bisulfate; citric acid, ammonium citrate and sodium citrate; and tannic acid. The following had a slight or no effect on drying: nitric acid and ammonium nitrate; chromic acid, ammonium dichlorate and ammonium chromate; hydrochloric acid and ammonium chloride; gum arabic; and sodium carboxymethyl cellulose. *American Ink Maker* 29, No. 7, August, 1951, Page 41.

**Elimination of Static Electricity.** Lewis E. Walkup. *Graphic Arts Monthly* 23, No. 7, July, 1951, Pages 65-66 and 132 (3 pages). Static electricity is generated whenever paper is brought into contact with any other solid object. It is conducted away by the paper when its moisture content is high enough—in contact with 40% relative humidity air or higher. Air at any moisture content is an insulator; so when paper conductivity is too low, air conductivity is increased by ionization caused by flames, sharp points near the charged paper, high potentials applied to sharp points, radioactive materials, and ultraviolet light. The paper manufacturer is partially responsible for the moisture content of the paper and therefore its ability to drain away static charges; but it is very unlikely that any static charge could be retained by the paper from the manufacturing process to the printer.

**Make Every Sheet Count.** *Graphic Arts Monthly* 23, No. 7, July, 1951, Pages 68, 140 and 142 (3 pages). Wastage of paper due to lack of register in multicolor jobs is most commonly caused by failure to keep paper flat. Non-uniform dimensional changes in paper due to changes in moisture content result in tight or wavy edges. Tight edges are caused by storage of paper in a lower relative humidity than exists in the paper; wavy edges, by storage in a higher RH. Differences in temperature between paper and surrounding air change the RH at the paper surface resulting in tight or wavy edges. During printing, retention of moisture transferred from the blanket is least likely to occur if the paper RH is 5-8% above pressroom RH.

#### Lithography—General

**Air Conditioning For Lithography.** Leo Walter. *Tin-Printer and Box Maker* 27, No. 319, August, 1951, Pages 5-6 (2 pages). The four essential operations of air conditioning include cleaning, temperature control, humidity control, and distribution. Air conditioning may increase production and increase employee comfort. Automatic control is superior to manual control.

**Operating A Small Offset Press—**

Part Three of a Series. Roy Barnes. *Harris Impressions* 11, No. 3, May-June, 1951, Pages 1-4 (4 pages). This article covers ink mixing, inker care and adjustment, and ink fountain adjustment. Correct ink mixing is important in preventing piling on rollers, scumming (end result is a blind plate), paper picking, chalking, and plugging. Inker care involves cleaning rollers to prevent roller streaks, scum, hickies, and covering failure. Correct setting of the rollers by means of strips of tissue is described. In setting the ink fountain, kinking the blade or scoring the roller should be avoided.

**Coating Problems In Metal Lithography—Part Two (Concl.).** Charles R. Bragdon. *Modern Lithography* 19, No. 7, July, 1951, Pages 61, 63 and 65 (3 pages). Ink characteristics necessary in metal lithography are fast drying rate, freedom from discoloration, loss of adhesion and toughness, and case-hardening. The inks must level out quickly, contain nontoxic, non-explosive solvents, be free of roughness, have unusually high hiding power, and be non-toxic and free of taste or odor when used for food can lining. Specialized applications of the industry include finishing venetian blinds, collapsible tubes, and lining metal cans to resist solvents and corrosive chemicals.

**Lithographic Plant Layout.** Charles W. Latham. *American Printer* 132, No. 7, July, 1951, Pages 42-43, 60, 62, and 64 (5 pages). The author discusses the importance of flow of work, tonnage of material to be moved, building compactness, employee travel, and engineering aspects in making a plant layout. The platemaking department is used as an example and such questions as location of department, numbers of the various pieces of equipment, feasible number of platemaking rooms, organization of work when more than one man is used in the plate room, number and arrangement of work stations, decorating, and operations to be performed are covered.

#### Graphic Arts—General

**Training Is The Key (Part Two).** Lawrence Brehm. *Modern Lithography* 19, No. 7, July, 1951, Pages 43-45 and 109 (4 pages). This part of the paper covers foreman and related training. An opportunity must be provided to make trade information available to the tradesman, to get new methods, equipment, and devices into operation quickly and to improve the caliber of craftsmen. A program for training foremen is described. It includes five sessions on human relations, three on how to instruct, one on work simplification, one on assistant foremen as front-line management, and at Western, twelve more on work simplification. The Related Training Program consists of four units of ten sessions each. Its purpose is to familiarize employees with the entire printing industry to improve their performance of their segment of the work and to improve morale. Teaching material sources are PIA, LTF, NALC, and suppliers. Instructor procurement is a major problem.

**Hints For Proper Maintenance of Printing Equipment.** C. O. Siebke. *American Paper Converter* 25, No. 5, May, 1951, Pages 12-13. Some suggestions are given on the proper cleaning and lubrication of offset presses to prolong their operating life and to increase their efficiency. 2 illustrations. *Bulletin of the Institute of Paper Chemistry* 21, No. 10, June, 1951, Page 706. ★★

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### ALA Nominates; Sets Wage, Litho Club Policies

**P**RESENT officers of the Amalgamated Lithographers of Amer., International, CIO, were nominated for re-election at the annual convention of ALA delegates, held in the Baker Hotel, Dallas, Sept. 17-21. The slate is headed by John Blackburn of New York as president. Other nominations still may be made by locals before the election which will be held before January 15.

Resolutions passed concerning wage policy for the coming year asked for an escalator clause to provide increases in accordance with Cost of Living increases, and approval of a general policy to stay within Wage Stabilization Board regulations. One year contracts, rather than commitments for longer terms, were approved.

The wage policy resolution also recommended the securing of all fringe increases, such as a third week's vacation after one year, paid holidays, night shift improvements, and others. It recommended a contract provision to permit participation in the Inter-Local Pension Plan, and a clause in the contract permitting a reopening at the request of the union to negotiate for further wage increases or conditions in the event of new regulations by the WSB permitting such increases or conditions.

The resolution, sent to the convention by Local 1 in New York, which would have denied union members from being members in Litho Clubs, was altered and passed in a watered-down version.

The resolution states: "Be it therefore resolved that all Locals be notified that membership in litho clubs and craftsmen's group in incompatible with Article II, Section X B4 of our Constitution". The intent of this

resolution as brought out in discussion was not to forbid membership in the organizations named, but to leave it to the discretion of the members in the light of the discussion which took place regarding the purpose of such organizations, according to a union spokesman.

Another resolution banning communists from union membership or office-holding was passed.

Other actions of the convention included:

1. Setting up an office of the vice-president of the Atlantic region; a designation heretofore not in the organization. Nominations for this office will be held 30 days after the resolution is passed by vote of the membership.
2. The convention passed a resolution which directed the committee to prepare statistics regarding the feasibility of moving the International office to a central part of the lithographic industry and directed the International Council to report these findings to the next Convention. Delegate Swayduck, president of the New York local expressed the opinion, in discussion of the motion, that the center of lithography is moving westward and that the International Office should follow this growth.
3. The convention passed a resolution which urged the organization to strive for national contracts with all lithograph companies that operate on a chain basis.

All of these convention actions are subject to a vote of the entire membership, it was stressed.

Mr. Blackburn, in his address to the convention, criticized federal price controls as ineffective, having caused workers "to lose benefits gained through wage increases over the years". The union is opposed to price controls, he said, because they have not been effective.

Delegates from some 78 locals in the U. S., Canada and Hawaii were present.

### NPA Eases Paper Work

Paper work connected with the purchase of plates under NPA Order M-65 was eased last month when NPA decided that one certification can be made to cover all purchases, written or verbal, during a calendar quarter.

This certification does not apply to CMP Reg. 5 certification which is required on each DO-MRO rated order. The specific order making the above change is designated NPA Order M-65 as Amended Sept. 17, 1951.

The toll arrangement covering aluminum plates has been renewed so that lithographers can again send their unusable scrap plates to graphic arts distributors who can turn them in for credit against new aluminum sheet. This industry's agreement is said to be the only one to survive the recent revision of Order M-22.

### Label Mfrs. Meeting

The Label Manufacturers National Assn. was scheduled to hold its annual meeting October 17, 18 and 19 at the Edgewater Beach Hotel, Chicago, Oscar Whitehouse, executive secretary, announced. Election of officers was scheduled along with other business. Ed LeVesconte, H. S. Crocker Co., San Bruno, Calif., currently is president of the association.

### Photoengravers Convene

The 55th annual convention of the American Photoengravers Assn., including an exhibit of machinery and supplies, was scheduled to open October 8 at the Netherland Plaza Hotel, Cincinnati. It was to run three days, with a varied program.



#### Rosenstadt Heads Metro. Assn.

Bernard Rosenstadt, president of Ardies Service, Inc., was elected president of the Metropolitan Lithographers Assn. (New York area) at the group's annual meeting at Hotel Astor, Sept. 11. Top, front row L to R: George Kindred, president of Kindred, Maclean & Co., who was named treasurer; Mr. Rosenstadt (center); and George Schlegel III, president of Schlegel Lithographing Corp., elected vice president. In rear are Daniel Arvan, association counsel, and E. Ames Hilperts, executive secretary. Lower: Mr. Kindred presents a desk

set to William M. Winship, Jr., of Brett Lithographing Co., the association's retiring president, on behalf of the membership in appreciation of Mr. Winship's service through the recent years.

Directors of the association elected for three years were Arthur Herst, Herst Litho Inc., George E. Loder, National Process Co., Inc., Dante P. Mazzocco, Eureka Photo Offset Engraving, Inc., Philip Smit, Lutz & Sheinkman, and Mr. Winship. Mr. Smit was named chairman of the labor committee.

#### Soderstrom to Go Abroad

Walter E. Soderstrom, executive vice president of the National Assn. of Photo-Lithographers, is planning a trip through Europe in November. He is making the trip with Richard A. Rolands, New York State grand master of the Masonic order. They will attend installation ceremonies of Masonic officers in England to be

presided over by King George. Mr. Soderstrom also will visit a number of lithographic plants and will visit various litho organizations.

He expected to fly over and return by sea. The visit is to include England, Norway, Sweden, Denmark, Holland, Germany, France and Switzerland. Mr. Soderstrom also plans to visit relatives in Sweden, he said.

#### Time's History is Offset

"100 Years of Famous Pages of The New York Times" is the title of an unusual book published September 18, and produced by offset lithography. The book is 9 x 12" and contains 112 pages which are almost entirely reproductions of full pages from the *Times*, covering important historic events of the past century.

The book was produced by Livermore & Knight, Providence, R. I., and published by Simon & Schuster, New York. Negatives of the historic newspaper pages were made by the *Times*, and in many cases the copy was yellowed with age and was marred by creases and tears. From these negatives Livermore & Knight made positives and ran the job from deep etch plates, Simon & Shuster reports. Thirty thousand copies were run in the first printing, and a second printing is planned. They are being sold through regular book dealers.

A companion book "The Story of the New York Times, 1851-1951" by Meyer Berger, also contains a number of inserts produced by offset and showing reproductions of some of the same newspaper pages.

#### Hilperts Passes N. Y. Bar

E. Ames Hilperts, executive director of the Metropolitan Lithographers Assn., New York, last month passed the bar examination of New York State. He has been studying the law course in evening school for several years at Fordham University Law School.

#### Emslie is Honored

Robert S. Emslie, Jr., secretary of the National Assn. of Photo-Lithographers, New York, recently was honored as district deputy grand master of the 1st Kings Masonic district, Brooklyn.

#### Murphy Adds Small Press

A Harris 22 x 29" offset press, to be used for proving work, was installed recently by Daniel Murphy & Co., New York trade shop, Angelo Pustorino, of the company, announced.

## PIA Outlines Program for Boston Convention

THE program of the 65th annual convention, Printing Industry of America, to be held in the Statler Hotel, Boston, October 24-27, was outlined last month.

Wednesday, Oct. 24. Following the keynote address, Arthur A. Wetzel, Wetzel Bros., Milwaukee, will speak on "The Four-Legged Stool". PIA president Robert H. Caffee, Wm. G. Johnston Co., Pittsburgh, will follow with an address "The Obligations of Management". Election of directors follows, and then a luncheon for PIA secretaries. Mr. Wetzel presides over the afternoon session on production management. The panel will include John M. Wolff, Jr., Western Printing & Lithographing Co., St. Louis; Alven Gbertner, Cullom & Gbertner, Nashville, Tenn.; Harold Braun, Fetter Printing Co., Louisville, Ky.; and Edward Blank, Uniform Printing & Supply Co., Brooklyn.

All day Thursday will be devoted to sessions of the Union Employers Section and the Master Printers Section.

On Friday, Mr. Caffee will preside over a session on financial management and basic economic trends. Other subjects will include ratio studies, specialization and technology, and comparative study of processes. In the latter session, Walter Sackett of R. R. Donnelley & Sons Co., Chicago, will speak on "How to Sell Letterpress, Lithography and Gravure". Lyman W. Jones, Laurence Press Co., Cedar Rapids, Ia., will speak on "I Am Beginning in Offset". Other speakers will cover "Lithography and Specialization", "Silk Screen", and "Gravure".

The annual banquet is to be Friday evening, at which time the Man-of-the-Year award will be made, and the President's Medal will be presented.

Saturday's session will be devoted to the PIA-LTF foremen's management program.

An active program of entertainment is being arranged for the ladies attending the convention. This will

include visits to many historical spots in and around Boston and other points of interest.

### Testing Trenton Press

Tests were being conducted during September on the Hoe eight-color perfecting web offset press at the *Trenton Times* plant in Trenton, N. J. A number of companies were participating in the tests, including Time, Inc., New York, and Newman-Rudolph Lithographing Co. of Chicago.

### Autographic Plant Progresses

The new modern plant of the Autographic Register Co., being erected in South Hackensack, N. J., is progressing, and the company hopes to occupy it early in 1952. Located at Chestnut Avenue and Huyler St., the new building will provide about 140,000 square feet of space, all on one floor. The company, which is engaged in the production of continuous business forms, will install some 30 presses, mostly ATF Webendorfer web units, equipped for perforating, punching, folding, and other specialized operations, according to Robert W. Shoup, plant manager.

Some of this equipment will be moved from the present plant in Hoboken, N. J. but 10 to 25 percent of it will represent expansion, Mr. Shoup said. The new building provides nearly double the floor area of

the present plant. The new plant will be the primary printing and processing unit of the company.

### TICCO Moves, Expands Plant

Triangle Ink & Color Co., manufacturers of printing, lithographic and specialty inks, currently is adding to its production facilities and moving its offices and plant to larger quarters at 329 E. 29th St., New York, it was announced recently by Robert E. August. New milling equipment, including a new high speed Lehmann three-roll mill, is expected to boost the company's production substantially at the new location where three times the firm's former floor space is available. Transfer of equipment is expected to be completed by mid-October.

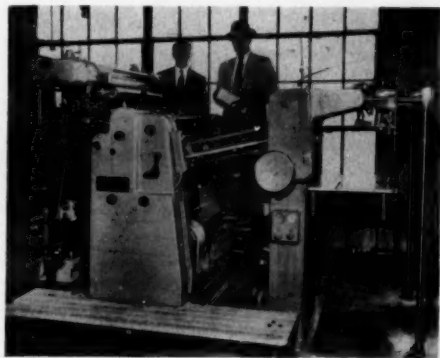
The concern, founded in November of 1922, is in its 29th year of operation. Fred G. August is president, A. R. Hunter is vice president, and Adolph Drexler is secretary. Robert E. August is treasurer.

### Shaffer Heads Pratt Eng.

Richard F. Shaffer, who is research director of Schlegel Lithographing Corp., New York, recently was appointed head of the department of chemical engineering, Pratt Institute, New York. He has held the post of associate professor in that department since 1945, and also instructs in lithography at New York University. In addition he is a consultant for several other lithographing firms.

### First Miehle 29 in New York

The first Miehle 29 offset press to be installed in the New York area was erected recently in the plant of A. J. Lipp Co., by the Rathbun & Bird Co. Mr. Lipp is on the left, with Mr. Smith of the R & B company. The press is an imported model recently introduced by the Miehle Printing Press & Mfg. Co.



#### Kapp Heads Ink Assn.

Morton E. Kapp, Superior Printing Ink Co., New York, was elected president of the National Assn. of Printing Ink Makers at the annual convention held in the Chateau Frontenac, Quebec, Canada, in September. He succeeds Claud Brown, of International Printing Ink. Louis Hraback, Sleight Metallic Ink Co., Chicago, was named vice president, and John Devine, Sun Chemical Corp., New York, was elected treasurer. Continuing as secretary is Herbert Livesey, New York. Attendance was 246, highest on record.

#### F. W. Seybold Advanced

Fred W. Seybold, chief engineer of E. P. Lawson Co., New York was recently appointed assistant vice-president of that company, according to an announcement by David W. Schulkind, president. Mr. Seybold joined the company in 1945 after eleven years with American Type Founders.

Mr. Seybold graduated from the engineering school of Ohio State University, Columbus. He was associated with Seybold Machine Company, as chief engineer before he joined ATF.

#### New AIGA Clinic Series

Lithography, under Wade E. Griswold, executive director of the Lithographic Technical Foundation, will be one of the topics in the new series of the American Institute of Graphic Arts clinic programs. The eight session Printing for Commerce series, which will start on October 18th, will be devoted to the commercial printing field and cover phases of lithography, typography, photoengraving, paper and others. The clinics are held at the Architectural League, 115 E. 40 St., New York.

#### T. R. Jones Honored

Thomas Roy Jones, president of Daystrom, Inc., Elizabeth, N. J., parent company of American Type Founders, has been designated the 1951 winner of the Henry Laurence Gantt medal for "distinguished achievement in industrial management as a service to the community," it was announced recently by the

Amer. Soc. of Mechanical Engineers.

Presentation of the award, given annually to an outstanding American industrialist, will be made November 28 at the Society's annual meeting.

#### Joins Einson-Freeman as VP

Chester L. Thomson, recently with Calvert Distillers Corp., has been appointed vice president and general sales manager, Einson-Freeman Co., Long Island City, N. Y. display lithographers. His appointment was announced Sept. 10 by Einson-Freeman president Albert Hallpam. Mr. Hallpam also announced a new Display Merchandising Service to be directed by Mr. Thomson.



#### Describes European Processes

A polyvinyl stencil is being widely used in Europe for both lithography and photoengraving, according to Henry P. Korn of New York, who returned Sept. 3 from a two months tour of graphic arts plants on the continent. The material is harder and is inert to humidity and temperature changes, he said. Diazo generally is too expensive for use in offset, he said.

European lithographers are doing a good job, Mr. Korn said, and their equipment is generally good, although somewhat lighter than U. S. equipment. Sand blast graining is being used, he noted. He also said that more American equipment is being made in Europe under royalty arrangements.

#### Honored for 50 Year Record



Completing his 50th year of continuous service with L. H. Philo Corp., New York, Kimball Morrow, senior pressman, recently was guest of honor at a small gathering of fellow associates, all of whom had passed their 20th year of service. Previously, Mr. Morrow had been presented with a large console television by his fellow workers as a token of their esteem and admiration for his record. He was born in Ohio, March 27, 1881 and moved to New York in 1901 when he began his apprenticeship in stone lithography at his present place of employment.

#### Merge All ATF Web Mfg.

In a joint announcement September 1, Edward G. Williams, president of American Type Founders, and Eugene Kling, general manager of ATF's Klingrose Rotogravure Division, disclosed that all ATF web press manufacturing equipment will be consolidated at Mt. Vernon, New York. The move was made for greater efficiency of operation and better utilization of manufacturing facilities, according to the announcement.

ATF-Klingrose rotogravure presses were formerly manufactured in Brooklyn, New York, while ATF-Webendorfer web-fed offset presses were produced at the Mt. Vernon location. Although the rotogravure and offset processes have basic differences, there are sufficient similarities in the manufacture of web presses for both processes to effect economies in their fabrication at a single location. Manufacturing floor space has been expanded greatly and the move is expected to enable ATF to increase production of both types of web presses without purchasing additional machinery.

Concurrent with the consolidation, it was announced that a new sales office would be opened in New York City at 19 Rector Street to handle ATF-Klingrose gravure equipment.

#### LNA Cost Manual Offered

LNA's new Budget Cost Manual, a demonstration of a simplified, complete cost accounting system for lithographers, which was presented to the LNA membership at the association's convention in Spring Lake, N. J. last June, is now being offered to nonmembers for \$17.50 a copy, LNA announced last month. Descriptive literature on the manual has already been mailed to a large number of lithographers throughout the country. Each LNA member received a copy shortly after LNA's convention.

The manual was prepared by E. D. Morris, LNA Secretary, and A. C. Urffer of LNA staff under the guidance of the LNA Cost Advisory Committee.





4 color offset reproduction

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**Lithographic Papers**

*Silkote Offset • Offset Enamel • Overprint Label C1S*

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 14,000,000  
 Authentic  
 Miniature Posters

For the third straight year Essanay Printing Company of New York has produced for its client, Standard Outdoor Advertising, Inc., millions of precision-fine replicas of outstanding 24-sheet posters. They are used as scenery on the rights-of-way of 1,000,000 Lionel model railway systems in the homes of the nation.

Perfection of Reproduction, meeting the exacting requirements of the sponsors and the participating national advertisers, and Endurance of Quality throughout the 365-

day life of each miniature, were a *MUST*. Naturally, Falpaco Double-Coated Blanks were selected.

Falpaco Double-Coated Blanks are famous for their high level, smooth finish, uniformity of caliper and blue-white color. They assure finest reproduction for four-color process or fine half-tones. For best results, specify Falpaco Double-Coated Blanks for car cards, calendars, point-of-sale displays and mailing cards. Stocked in 3-, 4-, and 6-ply, only.

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New York Office—500 Fifth Avenue, New York 18 • Mills: Fitchburg, Mass.



### In Graphic Arts N. Y. Office

Graphic Arts Corp. of Ohio, Toledo, trade platemaker, announced the relocation of its offices in New York in the Chanin Building, E. 42nd St. Dudley Walz,



(right) with more than 15 years experience in the production phases of the graphic arts industry, has joined Graphic Arts as eastern representative. He will be on hand at the new office to serve printers, lithographers and other buyers of preparatory materials and printing plates in the metropolitan area.



### Grant Joins Litho Chemicals

Don Grant, formerly with R. R. Robertson Co., Chicago, has joined the staff of Litho Chemical & Supply Co. He has a background of 19 years in lithography, as cameraman, platemaker, and plant superintendent. Over the past six years he has served in chemical sales, research and as an advertising advisor.

His duties with Litho Chemical will comprise the servicing of customers and dealers in the Mid-West. He will make his headquarters in Chicago.

### Rand McNally Announces Plans for Suburban Plant

RAND, McNally & Co., Chicago, has announced plans for a new ultra-modern printing plant and office quarters at Skokie, Ill., on which construction will start at once, with completion scheduled for early in 1952. The move, it was explained by Andrew D. McNally III, president of the venerable Chicago printing and publishing firm at 536 S. Clark St., is made necessary because of a lease entered into between the owners of the downtown building and the Federal Bureau of the Public Debt, whose 3,500 employees in Chicago handle nationwide records of government savings bonds. All other tenants of the Clark street building will also vacate on a schedule, already started, which calls for floor by floor surrender of the property during the next several months.

The new Rand McNally plant will be erected on a 16-acre tract in the neighborhood of McCormick Road and Oakton street, in the

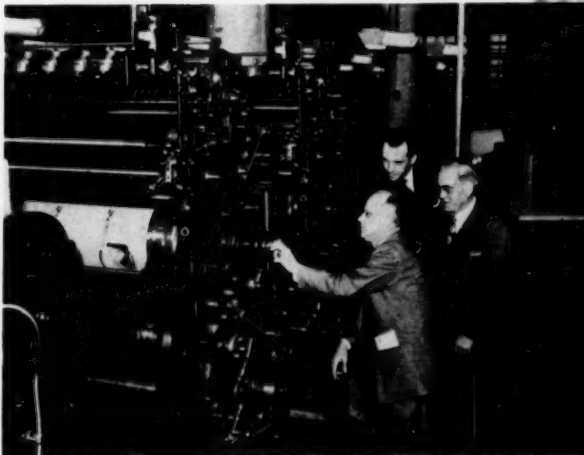
northwest Chicago suburb. It will be chiefly a 1-story structure containing 225,000 sq. ft. for printing operations, it was announced, and the design will incorporate every recent development for efficient printing plant operation.

### Lithofold Story Unfolds

A Senate investigation into the operations of the Reconstruction Finance Corp., and alleged influence of Democratic National Committee chairman William M. Boyle, Jr., has kept the American Lithofold Corp. of St. Louis in the category of front page news for the past several weeks. Mr. Boyle was attorney for the St. Louis printing and lithographing concern from February to April, 1949.

### Minneapolis Firm Expands

I. S. Preston (left) vice president of the Bureau of Engraving, Inc., Minneapolis, inspects a 42 x 58" two-color Harris offset press recently placed in operation as part of the firm's expansion program. With him are Carl Struck (center), Harris-Seybold Co. sales representative in the Twin Cities area, and Harry Porter, Harris vice president in charge of sales. Since celebrating its 50th anniversary in 1949 the company, which is not a government agency, has installed five new Harris offset presses to help handle an increasing volume.



### Heads ATF Minn. Branch

Harry E. Stoddard, (right) manager of the Des Moines branch of American Type Foundry, has assumed responsibility for the Minneapolis branch, 117 Washington Ave., N. He has replaced Harry Detlef, who resigned as manager in Minneapolis. Mr. Stoddard will continue as manager of the Des Moines branch, dividing his time between the two offices.

Mr. Stoddard joined ATF in 1944 as a salesman in New York. He has been Des Moines manager for the past two years. Prior to coming with ATF, he worked for the Lanston Monotype Machine Co.



This same year Lithofold obtained loans from the RFC totaling \$645,000. The investigation indicated that after the RFC had twice rejected Lithofold's applications for loans, a loan was granted when Mr. Boyle arranged a meeting with an RFC official and officials of Lithofold. At that time Mr. Boyle was executive vice chairman of the Democratic Committee.

Investigators also charged that Lithofold's government contract work increased from \$89,000 in 1948 to \$2,589,952 in 1949 after so-called influential politicians were employed.

Several officials of the graphic arts firm have been called to testify in the hearings in Washington.

### Adds Plate Department

Leo Zinski, owner of Zinski Litho Co., Philadelphia, has announced the installation of complete platemaking equipment.

### Zabel Adding Two-Color

Zabel Bros. Co., Philadelphia, last month was installing a Harris 35 x 45" two-color offset press.

### Stern Adds Small Miehle

Edward Stern & Co., Philadelphia, recently installed one of the new Miehle 29 offset presses.

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BOSTON, MASS.	Storts & Bement Company
BUFFALO, N. Y.	The Alling & Cory Company
CHAMPAIGN, ILL.	Franklin-Gowan Paper Company
CHARLOTTE, N. C.	Crescent Paper Company
CHARLOTTE, N. C.	Caskie Paper Company, Inc.
CHATTANOOGA, TENN.	Virginia Paper Company, Inc.
CHICAGO, ILL.	Southern Paper Company
CHICAGO, ILL.	Chicago Paper Company
CINCINNATI, OHIO	McIntosh Paper Company
CLEVELAND, OHIO	The Deem & Wing Paper Co.
CLEVELAND, OHIO	The Petrequin Paper Company
COLUMBUS, OHIO	The Alling & Cory Company
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DAYTON, OHIO	Olmsted-Kirk Company
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DES MOINES, IOWA	Carpenter Paper Co.
DETROIT, MICH.	Western Newspaper Union
DUBUQUE, IOWA	Newhouse Paper Company
EUROPE, ORE.	Sesman-Patrick Paper Company
FARGO, N. D.	Newhouse Paper Company
FORT WORTH, TEXAS	Zellerbach Paper Company
FREMO, CAL.	The John Leslie Paper Company
GRAND RAPIDS, MICH.	Olmsted-Kirk Company
GREAT FALLS, MONT.	Zellerbach Paper Company
HARRISBURG, PA.	Quincy-Walsham Paper Co.
HARTFORD, CONN.	The John Leslie Paper Company
HOUSTON, TEXAS	The Alling & Cory Company
INDIANAPOLIS, IND.	Henry Lindemeyer & Sons
JACKSON, MISS.	Storts & Bement Company
JACKSONVILLE, FLA.	L. S. Bosworth Company
KANSAS CITY, MO.	Crescent Paper Company
KNOXVILLE, TENN.	Townsend Paper Company
LANSING, MICH.	Virginia Paper Company, Inc.
LITTLE ROCK, ARK.	Midwestern Paper Company
LONG BEACH, CAL.	Wetmore Paper Company
LOS ANGELES, CAL.	Southern Paper Company
LOUISVILLE, KY.	The Weisinger Paper Company
LYNCHBURG, VA.	Western Newspaper Union
MEMPHIS, TENN.	Arkansas Paper Company
MILWAUKEE, WIS.	Zellerbach Paper Company
MINNEAPOLIS, MINN.	Zellerbach Paper Company
MOLINE, ILL.	Miller Paper Company
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NEW YORK CITY	Newhouse Paper Company
NEW YORK CITY	Newhouse Paper Company
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NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Zellerbach Paper Company
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NEW YORK CITY	Newhouse Paper Company
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NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Louisiana Paper Company, Ltd.
NEW YORK CITY	The John Leslie Paper Company
NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	The Paper House of New England
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NEW YORK CITY	Tulsa Paper Company
NEW YORK CITY	Olmsted-Kirk Company
NEW YORK CITY	Zellerbach Paper Company
NEW YORK CITY	Stanford Paper Company
NEW YORK CITY	Western Newspaper Union
NEW YORK CITY	Zellerbach Paper Company

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 40 cities in Latin America and West Indies.  
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**WARREN'S** Offset Enamel and Warren's Overprint Label are new double coated papers produced by a new method.

Two separate coatings are applied to produce Warren's Overprint Label. Warren's Offset Enamel receives two separate coatings on each side. The double coat improves the printability and the uniformity of the papers, and thereby raises the potential of lithographic reproduction. Warren's Overprint Label is pre-conditioned by an exclusive process.

Warren's Silkote Offset is a new paper designed for the reproduction of pictures by offset lithography. Silkote Offset has the appearance of a wave offset paper but offers a better printing surface. It also possesses a high degree of dimensional stability.

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**S. D. WARREN COMPANY • BOSTON 1, MASS.**

[ BETTER PAPER  BETTER PRINTING ]  
 Printing Papers

## Cincinnati Co. Produces Leaflets for Czech Campaign

**T**HE Progress Lithographing Co., Reading, (Cincinnati), O., recently completed an unusual order which is part of the war of ideas with the Iron Curtain countries. The order was for 20 million leaflets, printed in the Czechoslovakian language, which were placed in plastic balloons at the Czech border and then released so that the prevailing winds could carry them into the Iron Curtain country. Each balloon carried from 60 to 2,000.

According to Progress officials, the job normally would have required two to three months to complete, but by working on a 24-hour schedule, the printing, on fast web presses was completed in less than one week. Shipped by air from Cincinnati to Germany on August 10, the leaflets were being dropped over Czechoslovakia three days later.

The paper, a special 13-pound, waterproof stock, was supplied by the Champion Paper and Fibre Co., Hamilton, O.

The leaflet distribution was sponsored by Crusade for Freedom, an unofficial organization seeking contacts in various ways with peoples behind the Iron Curtain. A Crusade spokesman said the leaflets were printed in an inland city because "certain persons would have liked to know about it in advance," and there was less likelihood of this happening if the job were done elsewhere than in a coastal plant.

The leaflets, four by six inches in size, were addressed "To the people of Czechoslovakia," and declared "A new wind is blowing. A new hope is stirring."

The message was signed by seven large organizations outside the Iron Curtain, and on the reverse side were listed the wave lengths and broadcasting schedules of free world radio stations transmitting to Czechoslovakia.

### Arrow Press Moves

Arrow Press, a subsidiary of the Cincinnati Lithographing Co., Inc., has been moved to larger quarters at 436 Commercial Square, Cincinnati.

### Joins Ideal in Cincinnati

R. L. Dawley (right) joined Ideal Roller & Mfg. Co. Sept. 1 as a salesman, the company announced. He will be located in the Cincinnati territory and will assist K. N. Cramer, district manager for Ideal.



### Palm Bros. Producing Licenses

Palm Brothers Decalcomania Co., Cincinnati, O., has been awarded a contract to print 5,500,000 windshield stickers and decal stamps for use as substitutes for 1952 Ohio motor vehicle license plates. The stickers will be sold at present prices for plates to owners of automobiles and trucks, while the stamps will go to owners of trailers and motorcycles.

The contract was awarded on the Palm Brothers bid of \$219,620.90, or slightly less than four cents each for the stickers and stamps. John W.

Bush, state purchasing agent, said the contract will save the state approximately \$550,000, compared with metal plates, which would cost about 14 cents a pair.

Palm Brothers also has been awarded a contract to supply the state of Montana with 1952 stickers and stamps as substitutes for plates.

### Plan Gibson Promotion

Plans for promotion of the extensive 1952 line of Gibson greeting cards were discussed at a meeting of nine regional sales managers with officials of the Gibson Art Co. during the last week in September at the company plant in Cincinnati. Participants in the meeting included President J. R. Gibson and Robert H. Stoddard, vice president and sales director.

### Nielsen Completes Expansion

The Nielsen Lithographing Co., Cincinnati, has completed an addition to its plant, and also has installed a new 42" x 58" two-color Miehle press and a large Seybold cutter.



### U.S.P.&L. Addition Completed

Completion of an extensive plant expansion and modernization program at the Cincinnati manufacturing plant of the United States Printing & Lithograph Co. has been announced by President W. H. Walters.

The program, which was begun late last year, included the construction of a large one-story brick, steel and concrete addition (in foreground, above) to the present building; the installation of new high speed multi-color presses and other equipment, and the complete remodeling of a one-story building at the rear of the property into a modern finished goods warehouse. The entire program involved expenditures in excess of one million dollars.

The new ground floor addition, which now houses the folding carton division of the Cincinnati plant, has been specially designed and equipped for maximum operating efficiency in the production of folding cartons, and is said to be one of the finest of its kind in the middle west.

As part of a continuing program of machinery modernization, new press equipment has been installed in the main portion of the plant including both four-color and two-color offset presses, and two-color typographic presses, all of the latest design. New preparatory and auxiliary equipment also has been added to facilitate the manufacture of labels, cartons and other packaging materials produced in the plant.

The progress of the program at this time has substantially increased the operating efficiency and production capacity of the Cincinnati plant, Mr. Walters stated.

In addition to the Cincinnati unit, the company also operates five other plants, located at Mineola, N. Y.; Baltimore, Md.; Erie, Pa.; St. Charles, Ill.; and Redwood City, Calif., manufacturing a wide range of packaging and advertising materials. Executive offices of the company are located at Cincinnati, with branch sales offices in 24 cities throughout the United States.

Fine Art,  
 Effective Copy,  
 Excellent  
 Presswork,  
 and  
**FALPACO**  
 DOUBLE-COATED  
 BLANKS  
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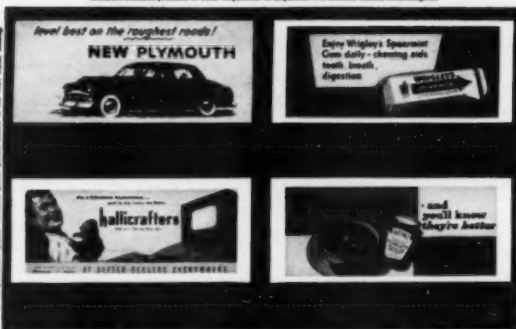
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### In Graphic Arts N. Y. Office

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### Rand McNally Announces Plans for Suburban Plant

RAND, McNally & Co., Chicago, has announced plans for a new ultra-modern printing plant and office quarters at Skokie, Ill., on which construction will start at once, with completion scheduled for early in 1952. The move, it was explained by Andrew D. McNally III, president of the venerable Chicago printing and publishing firm at 536 S. Clark St., is made necessary because of a lease entered into between the owners of the downtown building and the Federal Bureau of the Public Debt, whose 3,500 employees in Chicago handle nationwide records of government savings bonds. All other tenants of the Clark street building will also vacate on a schedule, already started, which calls for floor by floor surrender of the property during the next several months.

The new Rand McNally plant will be erected on a 16-acre tract in the neighborhood of McCormick Road and Oakton street, in the

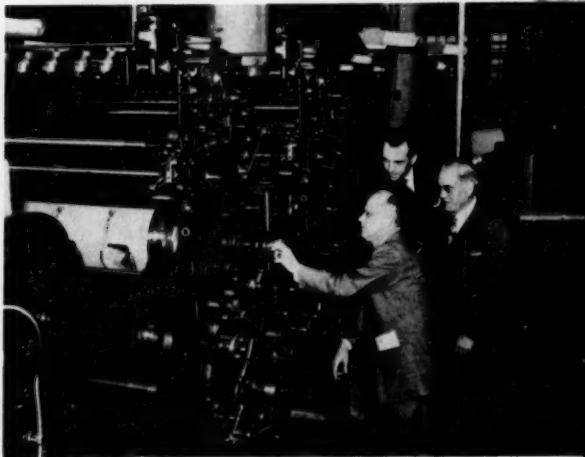
northwest Chicago suburb. It will be chiefly a 1-story structure containing 225,000 sq. ft. for printing operations, it was announced, and the design will incorporate every recent development for efficient printing plant operation.

### Lithofold Story Unfolds

A Senate investigation into the operations of the Reconstruction Finance Corp., and alleged influence of Democratic National Committee chairman William M. Boyle, Jr., has kept the American Lithofold Corp. of St. Louis in the category of front page news for the past several weeks. Mr. Boyle was attorney for the St. Louis printing and lithographing concern from February to April, 1949.

### Minneapolis Firm Expands

I. S. Preston (left) vice president of the Bureau of Engraving, Inc., Minneapolis, inspects a 42 x 58" two-color Harris offset press recently placed in operation as part of the firm's expansion program. With him are Carl Struck (center), Harris-Seybold Co. sales representative in the Twin Cities area, and Harry Porter, Harris vice president in charge of sales. Since celebrating its 50th anniversary in 1943 the company, which is not a government agency, has installed five new Harris offset presses to help handle an increasing volume.



This same year Lithofold obtained loans from the RFC totaling \$645,000. The investigation indicated that after the RFC had twice rejected Lithofold's applications for loans, a loan was granted when Mr. Boyle arranged a meeting with an RFC official and officials of Lithofold. At that time Mr. Boyle was executive vice chairman of the Democratic Committee.

Investigators also charged that Lithofold's government contract work increased from \$89,000 in 1948 to \$2,589,952 in 1949 after so-called influential politicians were employed.

Several officials of the graphic arts firm have been called to testify in the hearings in Washington.

### Adds Plate Department

Leo Zinski, owner of Zinski Litho Co., Philadelphia, has announced the installation of complete platemaking equipment.

### Zabel Adding Two-Color

Zabel Bros. Co., Philadelphia, last month was installing a Harris 35 x 45" two-color offset press.

### Stern Adds Small Miehle

Edward Stern & Co., Philadelphia, recently installed one of the new Miehle 29 offset presses.

### Heads ATF Minn. Branch

Harry E. Stoddard, (right) manager of the Des Moines branch of American Type Founders, has assumed responsibility for the Minneapolis branch, 117 Washington Ave., N. He has replaced Harry Dettel, who resigned as manager in Minneapolis. Mr. Stoddard will continue as manager of the Des Moines branch, dividing his time between the two offices.



Mr. Stoddard joined ATF in 1944 as a salesman in New York. He has been Des Moines manager for the past two years. Prior to coming with ATF, he worked for the Lanston Monotype Machine Co.



Quality control  
assures your customers  
of plates capable of  
fine reproduction

When you buy Merck Chemicals, you, too, are assured of top quality. Before a chemical leaves our Plant every batch must pass the most exacting quality-control tests.

For many years, Merck has been producing chemicals for the *specific needs* of the graphic arts. Merck experience, added to your experience, means better results.

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**MERCK & CO., INC.**

*Manufacturing Chemists*

RAHWAY, NEW JERSEY

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MODERN LITHOGRAPHY, October, 1951



## Plans Develop for New Calif. Stecher-Traung Plant

**P**LANS were moving forward last month for a new \$3½ million dollar plant in Redwood City, Calif. for Stecher-Traung Lithograph Corp. of San Francisco. Approval by the city's planning commission and city council was obtained in August for the proposed plant which would be built on a 10½ acre site at Walnut and Broadway. The plant would account for about \$2 million while

equipment would amount to about \$1½ million, it was said. The new structure would be placed in a landscaped setting in the suburban San Francisco community.

National Production Authority permission for the use of steel and other critical materials must be obtained before the project can get under way.

## L. A. Naval Plant Halted

Installation of a new litho plant in the reactivated Long Beach, Calif. Naval Shipyard was called off last month by the commandant of the 11th Naval District, following action by the Los Angeles PIA. "After considerable investigation it has been determined that more economy and efficiency was possible by not activating the . . . plant", said the Navy's letter. "Therefore, the authorization to reestablish the plant has been rescinded . . . It is my pleasure to assure you that commercial printing facilities will continue to receive Navy printing as they have in the past." The equipment purchased for the plant will be disposed of, the letter stated.

## E. H. Lenz Dies

Edmund Henry Lenz, 69, associated with the Schmidt Lithograph Corp., Los Angeles office, recently died. Mr. Lenz, who was born in San Francisco, spent most of his life in Los Angeles and was associated with the Schmidt company since 1908 when he opened the Los Angeles office, until his retirement early this year.

## Kemp Appoints Wagner

New salesman for the William M. Kemp Co. of San Francisco, western distributors for EBCo and many other lines, is Henry D. Wagner. Mr. Wagner was formerly a salesman for the Industrial Indemnity Co. in San Francisco and Fresno, Calif.

## Martin Retires on Coast

William Guy Martin, Pacific vice-president of the Harris-Seybold Co., has retired, completing a career of 40 years in the graphic arts. His retirement was announced by Harry A. Porter, vice-president in charge of sales for Harris-Seybold.

As one of the Harris pioneers who helped establish offset lithography as the fastest growing method of putting ink on paper, Mr. Martin made exhaustive studies of printing methods and costs to help introduce the advantages of offset to many printers in the Midwest, the Far West and Hawaii.

His early experience in the graphic arts came from active participation in the Typothetae movement. Mr. Martin served as executive secretary or managing director of Ben Franklin clubs and other Typothetae locals in Seattle, Cleveland, Detroit, Cincinnati and St. Louis. He joined Harris in 1928 as a sales representative out of the Chicago office. During the next few years he worked with many of the St. Louis printing concerns.

He became a vice-president of Harris-Seybold in 1935, still maintaining headquarters in Chicago. In 1946 he went to San Francisco as vice president and Pacific district manager. Since the appointment last year of James G. Willis as Pacific district manager, Mr. Martin has devoted his time to counseling.

Commenting on Mr. Martin's retirement, Mr. Porter said, "Guy Martin's long range approach to problems encountered in the early development of offset lithography as a major printing process was of extreme importance. To the broad knowledge of letterpress printing he possessed when he joined Harris, Guy quickly added a comprehensive understanding of production problems and costs for offset plants of the day. His advice to printing executives investigating offset was greatly respected, backed as it was with factual analysis of the individual problem and solid understanding of the industry as a whole." Mr. Martin will continue to make his home in San Carlos, Calif.



## Demonstrate Estimating

A blackboard demonstration of estimating, for both offset and letterpress was given at the September meeting of the Los Angeles PIA. Andy Anderson of Pacific Press, made an offset estimate of a sample job, and George Peterson of Jeffries Banknote Co., carried the letterpress end of the job. The need for carefully made estimates, rather than guesses was stressed by the discussion. Lew Williams, Stationers Corp., was moderator.

## L. A. Salesmen Meet

An appeal to owners, managers and sales managers to encourage their salesmen to attend meetings of the Los Angeles Printing Sales Club has been issued by Cliff Sexsmith, the new president. Speakers for the Sept. 6 meeting, opening the new organizational year, were Phil Ellsworth, production manager, Charles R. Hadley Co.; Bob Rogers, H. S. Crocker Co., and Dale Magor, Jeffries Banknote Co. Mr. Ellsworth is the new Los Angeles PIA president.

## Valley Litho Moves, Expands

Valley Litho, which recently moved to larger quarters at 345 Main St., Alhambra, Calif., also has added a 22 x 34 Harris, a Multilith, and an ATF 17 x 22" press. President C. Herbert Johnson and vice president Robert Falkenstein report that the new location was formerly a mortuary, but that no new crop of ghost images has appeared in the plate room since the move.

## Gaetjens in New Mexico

Herbert Gaetjens, Chicago, president of Gaetjens, Berger & Wirth of Illinois, was guest speaker at the Sept. 18 meeting of the Albuquerque, N. M., Craftsmen's Club. In his talk on "Modern Printing Inks," he stressed the intensive effort by ink manufacturers to compound printing inks to meet today's demands.

## Form Pacific Business Forms

Pacific Business Forms was recently formed at 10772 Ashby Ave., Long Beach, Calif. Stanley R. Borquist is president.



## test it yourself

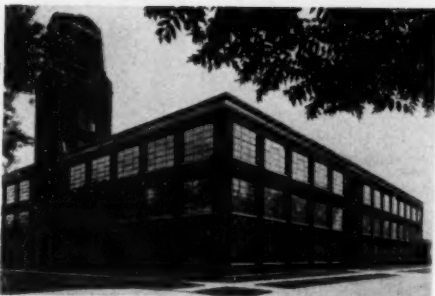
Naturally, few printers or lithographers have the instruments with which to duplicate the scientific tests conducted at the Nekoosa-Edwards laboratories. But we do invite you to judge Nekoosa Bond with a few simple tests of your own. Try *folding* a sheet. Nekoosa Bond can take it. *Erase* on it—*type* on it—*write* on it—and you'll appreciate the splendid surface-sized finish. Letterpress or offset—for letterheads and most other office stationery—you can't buy more satisfaction in a paper. Nekoosa-Edwards Paper Company, Port Edwards, Wisconsin.

# NEKOOSA BOND

### New Chicago Cardboard Plant

The Chicago Cardboard Co., fabricator of point-of-purchase displays for over 50 years, opened a new mounting and finishing plant (right), on September 15, it was announced by A. C. Kettel, vice-president in charge of the Mounting and Finishing Division. The offices and plant for the Mounting and Finishing Division are at 1240 North Homan St., and contain much new machinery.

Mr. Kettel said that "in addition to easing our pressing need for increased production facilities, the new plant will enable us to incorporate latest production techniques to continuously increase



the quality of mounting and finishing for the trade."

The company also opened a new cardboard division with general offices at the same address.

### C. W. Jordan, Jr., Chicago, Dies

Charles W. Jordan, Jr., 41, president of the Central Printing & Lithographing Co., Chicago, died September 3 in his suburban Indiana home. In addition to his connection with Central he also was head of Jordan Associates, advertising specialties company. He had been active in poster and calendar promotions.

### Navy Lauds Larson's Work

Floyd C. Larson, publications and printing officer, in charge of the Ninth Naval district's printing plant at Great Lakes, Ill., was cited last month by the Executive Office of the Secretary of the Navy for a civilian Superior Accomplishment Award. The honor, recommended by the Commandant at Great Lakes station, was based on Mr. Larson's outstanding work for the year ending March, 1951. It was his second award of this nature the first having been made as a result of his technical survey, and recommenda-

tions for consolidating two Naval and Marine Corps bureaus on Long Island, N. Y., and in Philadelphia, which has saved approximately half a million dollars a year.

### Honor Cole

Ralph D. Cole, president of Consolidated Lithographing Corp., Carle Place, N. Y., is shown as he received a scroll from the Lithographic Technical Foundation honoring him for his outstanding contributions to the development of educational techniques in the graphic arts. Wade E. Griswold (left) executive director of the LTF, makes the award to Mr. Cole, (center). In rear are Marie E. Kaye, assistant secretary of Consolidated, and Henry A. Sahn, supervisor of the town of North Hempstead, N. Y. Mr. Cole started with Consolidated 37 years ago as an office clerk, and became president in 1942. He has served as an officer of the LTF for a number of years, and also has been a leader in New York City lithographic educational programs.



As manager of the Navy's Great Lakes field printing plant, equipped for both letterpress and offset work, Mr. Larson directs all navy graphic reproduction facilities in the 9th Naval District's 13-state area, where over 400 naval activities are located.

### MASA Meeting Oct. 13-16

The annual convention of the Mail Advertising Service Assn. was scheduled to be held Oct. 13-16 in Hotel Schroeder, Milwaukee. Round table discussions on nearly every phase of direct mail production were to be featured.

### DMAA Meeting Set for Oct. 17-19

Clinics, round table talks, and exhibits were to feature the annual convention of the Direct Mail Advertising Assn. at Hotel Schroeder, Milwaukee, October 17, 18 and 19.



WILLIAM HOGAN  
Michie Co.  
New York



PETE RICE  
EBCo  
New York



HERBERT KAUFMAN  
DuPine-Kaufman  
New York



GEORGE S'EPOLD  
J. H. & G. B. Siebold  
New York



DAVE SCHULKIND  
E. P. Lawson Co.  
New York



**NO WETTING**, no activating necessary. "SCOTCH" Brand Pressure-Sensitive Tapes are ready and easy to use. They stick-at-a-touch, stick-to-the-job. Perform dozens of jobs quickly, easily—surely!

*All around the shop . . .*

## Two "Scotch" Brand tapes speed work, cut costs !

### 1. TRANSPARENT CELLOPHANE TAPE

"SCOTCH" Brand Cellophane Tape No. 600 . . .

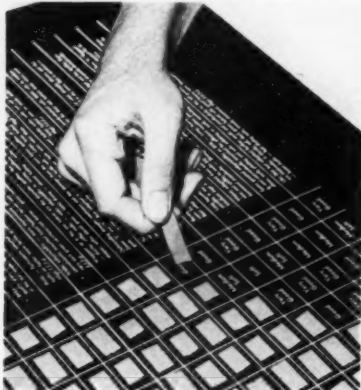
Thin but tough, this famous transparent tape has many around-the-shop uses. It sticks tight, holds fast—forms a strong bond on metal, wood, plastic, glass or paper. Yet it strips from the job quickly and cleanly leaving no adhesive staining or residue. Your regular supplier has this time-and-work-saving tape.

### 2. RED LITHOGRAPHER'S CELLOPHANE TAPE

Here's the only tape made especially for lithographers! It's your best tool for opaquing negatives, laying straight lines, stripping and edging negatives. Works quickly, cleanly without trouble, without mess—without fail! Get this new red lithographer's tape plus handy table-top dispenser from your supplier.



**TRANSPARENT "SCOTCH" Brand Cellophane Tape No. 600** is ready for immediate stick-at-a-touch, easy use. Perfect for assembling negatives for register, affixing illustrations, adhering masking. Many other lithographic uses.



**OPAQUE New Red Lithographer's "SCOTCH" Brand Pressure-Sensitive Tape** edges, opaques or strips-in negatives, lays straight lines quickly—cleanly—surely! This versatile new tape is absolutely opaque. And it's pinhole-free!



#### FREE ILLUSTRATED FOLDER!

New, instructive folder colorfully illustrates time-and-cost-saving uses of new Red Lithographer's Tape. For your **FREE** copy write **MINN. MINING & MFG. CO., DEPT. ML-101, St. Paul 6, Minn.**

Made in U.S.A. by Minnesota Mining & Mfg. Co., St. Paul 6, Minn.—also makers of "Spierokota" Brand Tympan Covers and Frisket Papers, "3M" Brand Sensitized-Aluminum Photo-Offset Plates, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Scotchlite" Reflective Sheeting, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: Minn. Mining & Mfg. Co., International Division, 270 Park Avenue, New York 17, N. Y. In Canada: Minn. Mining & Mfg. Co. Canada, Ltd., London, Canada.

### Install First Chicago Harris 76

Regensteiner Corp., Chicago, began erection last month of a new Harris-Seybold 52 x 76 inch offset press, the first model of this size to be placed in a Chicago plant. Operation of the press, which will use the Time-Life Lithure bi-metal plates, is expected to get under way early this month. A new Miehle No. 61, 1-color 42 x 58 inch offset press was installed earlier and operation of this facility began in September. Among other new machinery recently added is a Cleveland model KK folder in the Regensteiner bindery.

Tom Mahoney, who became plant superintendent for the Regensteiner Corp. early in 1950, announced that complete charge of all plant operations has been assigned to Arthur Shadlen, who came to the firm four months ago from the Duenewald Printing Corp., New York, where he was superintendent for several years. With plant management off his shoulders, Mr. Mahoney will move into technical sales, with which he has been partially occupied since entering the Regensteiner organization.

### Simplex Adds Offset

Simplex Printing Co., Chicago, which has operated as a letterpress firm for 30 years, will add offset facilities in 1952, a spokesman for the company revealed last month. It is the intention, he said, to install complete equipment, including one or more presses, camera, and platemaking facilities.

### Kerley Acquires Buckie Ink

The firm of R. A. Kerley Ink Engineers, Inc. Chicago, has purchased the Buckie Printers Ink Co. of that city and will continue to operate the 37-year old concern as an affiliate, under its old name.

All facilities of the Buckie firm have been moved to the Kerley plant at 1250 W. Van Buren St., where 7,500 sq. ft. of additional space have been leased to give the combined companies a total of 15,500 sq. ft.,



### Harris Opens Chicago Rebuilding Plant

A new plant (above) on the outskirts of Chicago, specifically designed for rebuilding Harris-Seybold machinery economically suitable for rebuilding, will be officially opened by the Harris-Seybold Company on October 19 and 20.

At an open house on those dates people from graphic arts firms throughout the Midwest will inspect Harris-Seybold's new Rebuilding Machinery Dept. plant, 2010 North Ruby St., Melrose Park, Ill., a western suburb of Chicago. This plant is the first ever built by a printing equipment manufacturer for exclusive use in rebuilding machinery of its own make, Harris said.

In the Melrose Park plant, Harris-Seybold has consolidated rebuilding activities formerly handled by its New York and Chicago offices. The company's facilities for this work have been greatly expanded and improved by construction of the new plant.

for production of all types of commercial printing inks. Sales offices of the Buckie company will continue to operate at St. Paul, Minn.

Sale of Buckie Printers Ink Co. to the Kerley company followed the retirement from active business of Wm. Buckie whose father had established the pioneer Buckie Printers Roller Co. in Chicago in 1869 and expanded into ink making operations in 1914.

Containing a spacious working area, (lower photo) the new plant is completely equipped with the special machine tools necessary for all types of repair and rebuilding work on Harris presses and Seybold cutters. Heavy materials-handling equipment and large loading docks permit efficient handling of all types of presses. Metalizing and grinding machines have been installed to allow these operations to be carried on under the direct supervision of company technicians.

Space is available at the suburban location for a sizeable customer parking area and for planned future expansion.

An enlarged staff of factory-trained men is under the direction of George H. Lestic, who has 16 years experience in rebuilding Harris and Seybold equipment. Assisting Mr. Lestic is Walton I. Claire, formerly in charge of rebuilding activities in the company's New York office.

### New Houston G. A. Pres

Herbert C. May, Jr., of the Herbert C. May Co., was reelected president of the Houston Graphic Arts Association, Houston, at the recent annual meeting. Other officers elected were: William H. Marting of Office Supply Printing Co. as senior vice-president; J. T. Crowley of Southern Printing Co. as recording secretary and R. G. Montgomery of Montgomery Printing Co., who was reelected as treasurer.

Prominent Users of Strathmore Letterhead Papers: No. 96 of a Series



At one of the Mex-R-Co plants, a huge power press — exerting over 2500 pounds pressure per square inch — molds the company's standard-size firebrick.

Mexico Refractories Company

Better Refractories



*Out of Nature's Raw Materials*  
**...QUALITY for Industry**

The city of Mexico, in the heart of Missouri, is central to some of the world's finest deposits of natural fire clays. Out of these clays the Mexico Refractories Company makes matchless firebrick, of every sort, for every purpose—brick to hold boiling molten steel, to cradle reacting chemicals, to line the furnace of a man's home.

Mexico Refractories has set itself the slogan and the objective "Better Refractories" and has worked with the best resources of nature and modern science to achieve them. A hard business, in every sense; a man's work—producing the power behind power, utilizing natural matter in an almost supernatural manner.

Out of man's ingenuity, we have learned to refine our natural gifts to a high level. In paper, as in firebrick, Americans seek quality. For its letterhead, the Mexico Refractories Company has chosen Strathmore paper—an acknowledgment of confidence from one great craftsman to another.

Your pride in your business is reflected in your letterhead. With Strathmore, you cannot go wrong—in taste, in quality or in the impression you create.

*Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond, Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.*

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 OF FINE  
 PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

*Strathmore*  
**ADVERTISEMENTS**

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

\*\*\*

*This series appears in:*



**TIME**



**NEWSWEEK**



**BUSINESS WEEK**



**PRINTERS' INK**



**ADVERTISING AGE**



**SALES MANAGEMENT**



**PURCHASING**

## Chicago Studies Bank Notes

The Chicago Lithographers Club opened its fall season of educational meetings in the Morrison Hotel Sept. 27 with the subject, "The Manufacture of Bank Notes." Ernest Karge, treasurer of the Steelograph Corp., Chicago, and formerly, for many years, general manager of Columbian Bank Note Co., discussed the many problems involved in production of paper money and paid special attention to the use of offset lithography's high-etch platemaking method in the work.

Dinner conversation before the business session centered on memories of the club's fall "Fun Day" held at the Midwest Country Club, Sept. 15. A total of 69 members were out for the affair, club president Lester von Plachecki of Process Litho Arts reported. All came equipped with every necessary tool for playing, including the colorful new style golf cap, described as a tam or beret with visor. The weather man failed to cooperate, until late in the day, so there wasn't much sun and the visors weren't really needed after all. One other minor discord was the Midwest Club's failure to serve dinner at the early hour specified in their contract. The management explained that they had 350 guests that day, so the Litho Club didn't get its turn at the chow until after sundown.

Thirty of the players took home an assortment of prizes. These ranged from books on "How To Play Golf," to cigar lighters, brief cases, fishing tackle, a portable motor car ice box, etc. Warren Johnston came off the greens in No. 1 spot. Other special honors went to Hugh Clarke for "longest drive" and to W. M. Curstain for "nearest drive to hole."

Wm. O. Morgan, Club vice president manager of the Chicago Lithographic Institute, kept busy keeping score for the players, while Jim Ludford of Chicago Litho Plate Graining Co., saw to distribution of the prizes and Ray Goss of Inland Litho

looked after incidental entertainment details.

Next social gathering of the Chicago Club is to be an informal dancing party at the Furniture Club, Oct. 13, Pres. Von Plachecki announced.

## NY Plans Forum on Masking

A panel of practical men is to discuss photographic masking at the October 24 meeting of the Litho Club of New York. The meeting, to be held at the Building Trades Club, 2 Park Ave., will have William Falconer, Eastman Kodak Stores, as moderator.

Panel men are to be Walter Lang, Dorlan Research; John Morse, Brett Lithographing Co.; Lou Federmack, Daniel Murphy & Co.; Rene Dauenbenis, Offset Engravers Associates; and Phil Quartararo, Kindred, MacLean & Co.

The club's fall program got underway September 26 with the annual "Lithographic Fair", with small exhibits put on by supply firms. The event opened in the afternoon and continued until time for the corned beef and cabbage dinner. This was followed by an entertainment program put on by two magicians. Exhibitors were Sinclair & Valentine Co., William Gegenheimer, Litho Chemical & Supply Co., Lithographic Technical Foundation, Roberts & Porter, American Type Founders, Bingham Bros., Rutherford Machinery Div., Electric Boat Co., Miehle Printing Press & Mfg. Co., Ideal Roller & Mfg. Co., Dayton Rubber Co., Harris-Seybold Co., E. P. Lawson Co., Harold M. Pitman Co.,

Eastman Kodak Stores, Vulcan Rubber Co., Fuchs & Lang Mfg. Co., and Sumner-Williams, Inc.

Jack Maguire, Offset Engravers Associates, former club president, arranged the program which had been started by the late Jack Kavanagh who was the club's vice president and program chairman. Tribute was paid to Mr. Kavanagh's memory by Mr. Maguire and by Jacques Tisne, club president.

Four new members were announced: Julius C. Zingg, Meehan-Tooker Co.; Joseph Befumo, J. A. Want Organization; John J. White, John J. White Litho Co.; and Joseph Kaiser, Graphic Arts Corp.

The November meeting is to be November 14.

## Cleveland Club Active

The opening meeting of the 1951-52 season of the Cleveland Litho Club was held September 13, having been postponed from the regular meeting date, the first Thursday of the month, due to the N. A. P. L. Convention in Buffalo, September 5-8.

Jess J. Cassaday, agent in charge of the Cleveland District, United States Secret Service, was the speaker. Giving a talk on counterfeiting, and How to Tell Good Money from Bad, Mr. Cassaday stressed the cooperation the public and particularly the help those engaged in the graphic arts could give. This would go a long way to helping in the constant battle to curb counterfeiters.

The club's first annual golf tournament was held Saturday, September 22, at Sleepy Hollow Country Club, and in spite of rain, 53 members and guests turned out. Fred Proschek won the top award, the Bobby Hoelper Memorial Trophy. Eight blind bogey prizes were won by Jim Walker, Fred Hoelper, Bob Lamb, Charles Heinrich, Willis Krumlaw, Henry Prokupek, Manual Berardinelli, and C. Cann. The low putt prize was won by Roy Tyler. Two prizes for the best poker hands at the 19th hole were won by Frank Cerny and Ralph Schneider.

Paul Meunier, of R. E. May Inc. lithographic platemakers and a member of the educational committee of

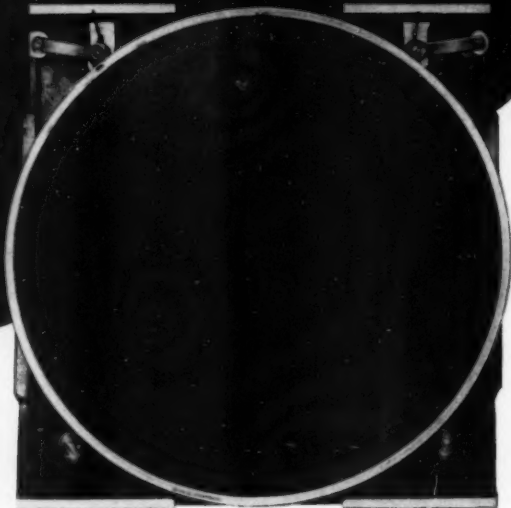
### Is Your Club News Missing?

If news of your Litho Club does not appear here every month, designate a club officer or member to mail reports immediately following every meeting. Tell what happened at the meeting, and plans for future events as far in advance as possible.

Send for our handy question form which you can fill in and mail to make the job easy.

Modern Lithography, 254 W. 31 St.  
New York 1, N. Y.

**prompt delivery**  
**on**  
**EFHA**  
**halftone**  
**screens**

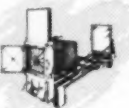


**CONSOLIDATED CAMERAS for**  
**QUALITY REPRODUCTION**

**GALLERY CAMERAS** Modern precision cameras with turntable. May be operated straight in line . . . or turned at right angle and used with reversing prism.



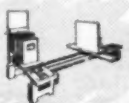
**PROCESS AND PRECISION DARKROOM CAMERAS** Favorites everywhere. Built in every size from 16 x 20 to 54 x 80.



**OVERHEAD DARKROOM TYPES** Quality and precision throughout. Built in full range of sizes.



**PRISM DARKROOM CAMERAS** Precision built for both black and white work and color in 24" and 31" sizes. Eliminates problem of reversing negatives.



EFHA's patented electrolyte-bronze screen frame provides an absolutely air-tight seal . . . your insurance against the hazards of bleeding of the screen edge; this frame also protects the screen against mechanical wear and hard knocks. Clarity and exactness of line are other advantages of EFHA Screens that help produce greater brilliance in negatives. Square and circular screens are made with color-free glass in all standard sizes from 60 lines to 200 lines. Special large sizes made to order. Also supplied are EFHA all metal Rotary Holders for circular screens.

**IMMEDIATE DELIVERY** from stock is available in the following sizes: 23 1/2"—133, 31 1/2"—133, and 29"—150. For further information about supreme quality EFHA screens, write Consolidated—EFHA's sales representatives in the United States.

**CONSOLIDATED PHOTO ENGRAVERS AND LITHOGRAPHERS EQUIPMENT CO.**

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the club, was to speak at the October meeting, on new developments in military map making. Mr. Meunier has wide experience in this field.

Plans are under way for a Halloween party, to be held on Thursday evening, October 25, 1951, at the Towne Club, 2612 Prospect Avenue. This is to be a "Hard Times" masquerade party for all Cleveland Litho Club members and their wives, and friends. There will be prizes and refreshments and surprises, the club promises.

#### First of Balto. Series

The first of a series of panel discussions which will cover major phases of offset production methods was held September 17 by the Litho Club of Baltimore. The subject was presswork, both paper and metal lithography. Moderator was Donald Thompson, of Arthur Thompson & Co., who is president of the Graphic Arts Assn. of Baltimore. Panel members were William Claggett, The Falconer Co.; Mike Egorin, Gamse Litho Co.; George A. (Buck) Frank, Sheet Metal Litho & Coating Co.; and Lloyd Bowden, Continental Can Co. Sixty-two attended the meeting, at the Park Plaza Hotel. Another feature was the showing of the LTF audio-visual on offset inks.

The club's second panel discussion, to cover plates, was to be held October 15, and the November 19 meeting will deal with camera work.

Joseph Hickey, president of the Litho Club of Philadelphia, was to be guest moderator in October. Other guests from Philadelphia were expected to include Anthony Capello, president of the National Assn. of Litho Clubs.

Edwin Steinwedel, Crown Cork & Seal Co., chairman of the nominating committee, reported that Arch Scott, present club president, had been nominated for re-election. Other nominations are Frank J. Denver, vice president; Elmer France, treasurer; and T. King Smith, secretary. Election was scheduled for October.

A new member, Thomas H. Keyes, Jr., Esso Standard Oil Printing Dept., was admitted.

#### Honors Deviny

John J. Deviny, Public Printer of the U. S. (left) was honored at the Sept. 25 meeting of the Washington Litho Club with an honorary life membership in the club. Charles Cook, of Haynes Litho. Co., club president, is shown making the presentation. A suitably inscribed plaque was prepared for the occasion. Mr. Deviny's service to the club was recalled, and his cooperation with the club



in playing host to NAPL convention visitors at the Government Printing Office in 1950 was mentioned especially.

The speaker at the September meeting, held at the Burlington Hotel, was Kenneth W. Martin, vice president of the Harold M. Pitman Co., who talked on controls in lithography. He discussed light meters, densitometers, temperature control sinks, pH meters, and other devices and instruments, which aid in obtaining uniformity in lithography.

Business of the evening included nomination of officers for the annual election planned for the meeting of October 23. The slate is:

President, Robert E. Rossell, Engineer Res. & Dev. Laboratory; Vice-President, Jack O. Blades, Acacia Mutual Life Insurance Co.; Secretary, Fred J. Diegel-

mann, Washington Planograph Co.; and Treasurer, Frank H. Mortimer, Government Printing Office.

Governors: Herbert F. Aldridge, Hydrographic Office; Robert J. LeFebvre, GPO; David B. Fell, Bureau of Ships; Lynn Wickland, Army Map Service; Bob Evans, Weather Bureau; Arthur C. Eckert, Columbia Planograph Co.; Harold Molz, Williams & Heintz Co.; Mac McCall, Federal Lithograph Co.; Charles Voight, District Lithograph Co.; Buddy Krebs, National Publishing Co.; Jack Waltz, Sinclair & Valentine Co.; and Clarence Harlowe, Harlowe Composition Co. The latter two would be associate members.

Two new members were announced at the meeting: Leonard J. Reed of the Lanman Engraving Co. and John L. Grant, supervisor of presses at the GPO.

#### St. Louis Hears Toland

The St. Louis Litho Club was to hold its regular monthly meeting October 4 at the York Hotel. The speaker was to be W. C. Toland of the Colloid Litho Plate Co., of Chicago.

The nomination and election of officers for the St. Louis Litho Club will be held at the November meeting.

#### Milwaukee Hears Bruno

Michael H. Bruno, research manager of the Lithographic Technical Foundation, Chicago, was scheduled to address the Milwaukee Litho Club's opening fall meeting late in September. "New Developments in

Offset Platemaking" was his subject. The meeting was to be held at Stender's Cafe, 5501 W. State St.

The club planned to hold a "hard times party" October 13, and on October 23 "Harris-Seybold Night" is scheduled.

#### Boston Opens October 8

The first fall meeting of the Boston Litho Club was scheduled for October 8 at the Gardner Hotel. Norman A. Mack, Roberts & Porter, Inc., was to speak.

Other fall plans include a sports night in November with a Red Sox baseball player, a sports writer, and a hockey player. An open forum quiz is planned for December.

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#### **Phila. Nominates Kneble**

Joseph Kneble, National Advertising & Printing Co., was nominated for president of the Litho Club of Philadelphia, at the opening meeting Sept. 24. Walter Blattenberger, Zabel Bros. Co., was slated for vice president; Andy Given, National Decalcomania Co., for treasurer; and Joseph Winterburg, Phillips & Jacobs Co., secretary. Joseph Hickey, Lithographic Service Co., is currently club president.

The following slate was named for the board of governors, with three to be elected: Harvey Webb, Cann & Co., Wilmington; Leslie Farrell, McCandlish Litho Co.; William Weiss, Weiller Co.; Joseph Reynolds, Dando-Schaff Printing & Publishing Co.; W. R. Johnston, W. R. Johnston Co.; Joseph Butler, Graphic Arts; and Joseph Selon, World Press. For associate members: Joseph Goldberg, Crowe Printing Ink; Howard Colehoun, C. Walker Jones Co.; and John Dieterle, Sinclair & Valentine Co.

The election is to be held at the October 22 meeting.

The speaker at the September meeting, held at the Poor Richard Club, was Robert J. Butler of C. O. Monk Co., Baltimore, who discussed ink problems. Over 110 members and guests attended.

#### **Sherman Speaks at Cincy**

Prof. Hoyt L. Sherman of the School of Fine Arts at Ohio State University, Columbus, was scheduled as the speaker on "Visual Perception and Art Copy," at the monthly dinner meeting of the Cincinnati Litho Club on Oct. 16.

#### **Quebec Club Under Way**

The new Quebec Litho Club's fall season was scheduled to get under way October 16 with the first of regular monthly meetings. A preliminary meeting was scheduled to be held in September, and other activities included a golf tournament during the summer.

The officers of the organization are: president, D. C. Riddell, vice-president and general manager, Mon-

treau Lithographing Co.; vice-president, James O'Connor, a director of Benallack Press, Ltd.; secretary-treasurer, Hedley Henderson, purchasing-manager, Ronalds Company, Ltd. The directors are: Jean Lebeau, St. Lawrence Lithographing, Ltd., Rod, McAlpine, Lawson Lithographing & Folding Box Co. Ltd., and Arthur Brown, Confederation Press.

#### **Caricatures at Twin City**

Caricatures of members of the Twin City Litho Club currently are being featured on the club's monthly announcement bulletins. They are being drawn by Frank Antoncich of the litho section of Brown & Bigelow.

#### **Mack Addresses Conn. Club**

Norman A. Mack, technical director of Roberts & Porter, Inc., Chicago, was scheduled to address the opening fall meeting of the Connecticut Valley Litho Club, at the Bond Hotel, Hartford, October 5.

The club's annual outing and clam-bake, held late in August, broke all previous records with 135 present. Held at Turner Park, Longmeadow, Mass., the affair included softball, horseshoe pitching, tug-o-war and other sports. A Connecticut team won over the Massachusetts team in the feature softball game. At noon chowder and sandwiches comprised the menu and a full course New England clam-bake topped off the day.

#### **Clarence Gray, ATF, Retires**

Clarence I Gray resigned as manager of the Washington, D. C. branch of American Type Founders, effective September 30, the company announced. Mr. Gray's retirement terminates a career of more than 33 years' service to ATF and its customers.

He was succeeded as manager by W. Joseph Taylor. Mr. Taylor, already manager of ATF's Baltimore branch, will divide his time between the two offices.

W. A. Wells, formerly a salesman for American Type Founders in Columbus, Ohio, has been appointed salesman in Washington.

#### **Heads Webendorfer Division**

Robert N. Ward has been appointed general manager of American Type Founders' Webendorfer Division at Mount Vernon, N. Y., it was announced in September by E. G. Williams, president. A mechanical engineer, Mr. Ward has been works manager of the Egry Register Company, Dayton, Ohio, and before that held executive engineering, manufacturing and sales positions with the Frigidaire Division of General Motors Corp. in New York and Dayton and with the Kelvinator Corp.

He attended Columbia University, City College of New York and the University of Dayton.

In his new assignment, Mr. Ward will have complete charge of the engineering, manufacturing and sales activities of the Webendorfer Press division, reporting to Robert N. Nelson, vice president of American Type Founders.

#### **Kan. Plant Digs Out**

Some of the equipment which was under water in the recent floods was back in production during September at Hall Lithographing Co., Topeka, Kan., C. A. Severin, president, reported at the NAPL convention in Buffalo. The company's 50" perfecting web offset press, a Sheridan binder and continuous trimmer were under eight feet of water at the flood crest, he said. After the water receded there remained about 10 inches of silt and mud. The machinery had to be torn down, cleaned, and rebuilt.

#### **Tamb Leaves F & L**

Louis A. Tamb has announced his resignation from the sales staff of Fuchs & Lang Mfg. Co. Div., Sun Chemical Corp., to be effective early in November. Mr. Tamb plans to spend some time in his home in Pinellas Park, Fla. before taking up new duties which he will announce later. He has been with F & L 16 years in the South, New England, and more recently in the Baltimore-Washington-Richmond territory. He is a co-founder of the Connecticut Valley Litho Club and has been active in the clubs in Baltimore and Washington.

Says Mr. GLEN DAHLING, Foreman,  
Photographing & Plate Making  
Department,  
Meyercord Company,  
Maywood, Illinois



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It's true. The Ansco man who comes to call on you is always ready to listen to your problems. He is equipped to understand them. And he is always ready to help where he can. Next time he visits you, ask him to point out to you, in greater detail than we have room for here, the following advantages of ANSCO REPROLITH ORTHO FILM:



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• **PIN-POINT SHADOW DOTS**—Dot

edges come up needle-sharp in shadows.

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• **FOR BEST RESULTS**, develop in Ansco Reprodol — laboratory - packaged for your protection.

Your Ansco Man will be glad to show you how Reprolith Ortho Film will help you in your operation.

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# EQUIPMENT

SUPPLIES, SERVICES, BULLETINS

## New Robertson Camera

R. R. Robertson Co. recently announced a new Robertson streamlined gallery type camera called the "Seventeen". The camera takes film up to 17x17" and has 17 exclusive features, according to the company. The camera unit includes a steel storage space, 14" color corrected lens, takes five times reduction of copy and two times enlargement, simplified percentage scales, operation from 110 V, AC current, transparency holder, and other features. The company offers the unit as a "package", with nothing else needed for operation.

A folder giving additional details is available from the company, 3067 Elston Ave., Chicago 18, Ill.

## Micro Screens U. S. Made

Micro Precision halftone screens are now being made in the U. S. by Micro Engravers, Ltd., Buffalo, N. Y., and a descriptive folder is offered which contains specifications and prices of these screens. They are offered in rectangular and circular shapes in a range of 85 to 175 lines per inch. Rectangular screens range up to 20 x 24" and circular up to 23 1/2". The company, located at 382 Virginia St., Buffalo, is affiliated with a Canadian concern.

## New Booklet Available

A new booklet, *More Profit in Good Management*, fifth in a series of booklets on lettershop operations is now available to members of the Mail Advertising Service Association, Detroit, its sponsors. This booklet covers business management phases of the industry and was written by E. W. Husen, Detroit lettershop operator and author.



## Introduce Fountain Leveler

Joe Medio, pressroom foreman of Brett Lithographing Co., Long Island City, N. Y., inspects the Baldwin water fountain levels as installed on the recently erected Miehle 76 four-color press at the Brett plant.

Available for all makes of lithographic presses, William Gegenheimer of 80 Roebling street, Brooklyn, N. Y. the manufacturer, states the device will maintain the level of the water fountain solution within an eighth of an inch, without attention from the operator. The fountain "pH" thus is stabilized and a more consistent dampening on the press is attained, he says. Sheet spoilage due to a sudden flood of water to the fountain roller or spilled water on the feed board is eliminated.

The Baldwin water fountain level was developed in cooperation with the Brett Company. Suggestions were offered and followed after years of testing in the Brett plant.

## New Stitcher Improvement

The F. P. Rosback Co., Benton Harbor, Mich., has announced that optional accessory equipment is now available to enable the Model 202 Autostitcher to do stagger stitching. The equipment must be incorporated in the machine at the factory, and is available at extra cost, the company said. By a simple adjustment the machine can be switched from straight to stagger stitching. The speed range on the Model 202 has been stepped up providing speeds from 23 to 68 books per minute.

## Offers Novel Sampling

A novel method of sampling card announcements on various kinds of stock was introduced last month by Brightwater Paper Co., 11 W. 42 St., New York. It is designed to cut the time required to prepare and show designs and proofs of card announcements, according to Charles O. Rader, the company's general manager of sales.

The announcement sizes are outlined, including decks, on transparent sheets of acetate 8 1/2 x 11, the portion of the sheet which surrounds the announcement size being solid black. All the lithographer or designer has to do is to place or prove the design in the center of the sheet in a size suited to the size of the announcement which he plans to use, then place the acetate sheet in the proper size over it. The result is that the announcement appears to be pasted on a black background and looks just as it will look when finished.

This device is furnished in four sizes together with envelope transparencies and samples of Brightwater announcement papers in 8 1/2 x 11. The name of the package is the Brightwater Card Announcement Kit. This kit is now ready for distribution and can be secured through any Brightwater Merchant or direct from the Brightwater Paper Co.

## Military Insignia Cast in Type

Insignia of the U. S. Armed Forces, cast in foundry type metal on the regular point size system are now available from American Type Founders, and its branches throughout the country. Fifty-six of these Armed Forces typecuts are available, put up in three separate fonts.



**FREE LABORATORY SERVICE**

We maintain a staff of chemical technicians for the sole purpose of analyzing and solving roller coating problems. Feel free to submit your problems to us. There is no charge for this service.

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**HAS MADE OUR PLANT THE WORLD'S LARGEST**

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**3M ALUMINUM PRESENSITIZED PLATES**

All sizes ZINC and  
**ALUMINUM PLATES**  
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### Half Century of Color

"A Half Century of Color", by Dr. Louis Walton Siple, *The Macmillan Co.*, 60 Fifth Ave., New York 11. Cloth bound, 220 pages, \$8.00.

One of the aims of the book is to record briefly the history and development of color photography and color reproduction, without becoming involved in technical formulas and complex chemical processes. Actually the book goes back much farther than a half century, to fill in the necessary background for any study of a half century of color. This part, however, is streamlined, carrying the reader rapidly into more recent developments.

Much original research into origins of various processes was done by Dr. Siple in the preparation of the book, and there will be some disagreement probably on some of the data. However, the events are documented in many cases with reproductions of material printed at the time, and by other means.

Probably the most interesting facet of the volume is the many fine full-color reproductions of such landmarks as Kurtz's three-color photoengraving of 1893 (which forms the Frontispiece); progressive proofs of DuHauron's three-color specimen of 1870; Chicago's first three-color photoengraving by Chicago Colortype Co., 1894; an early Autochrome by the Colorplate Engraving Co., New York; the first color photograph transmitted by wire, 1924; the first Finlay Color reproduced in America, 1929; a Bruehl-Bourges color reproduction of 1933; some of the first Carbro reproductions; Conde' Nast color work; four-color lithography from photographer's separation negatives; Dufaycolor reproductions; four-color lithography from a water color; Ansco color; Kodachromes, etc. Even an actual color print by Pavelle Color is bound into the book in a glassine holder. In addition there are several duotone, and two-color reproductions. Topping it off is a color reproduction from separations made by the Time color scanning machine.

Color photo-lithography plays a prominent part in the record, and early offset presses suitable for color register work, are illustrated. Among

the firms given credit for producing color illustrations in the book are Edward Stern & Co., American Colortype Co.; Conde' Nast Publications; Litho-Krome Co.; Magill-Weinsheimer Co.; Joseph Hoover & Sons; Ketterlinus Lithographic Mfg. Co., besides numerous photoengravers.

Dr. Siple, the author, is co-founder of the American Museum of Photography, Philadelphia, and is its director. Many of the devices and rare color reproductions shown in the book are exhibits in this museum.

### Mead Issues "Better Impressions"

The fall issue of "Better Impressions" external company publication of Mead Corp., Dayton, just dis-

tributed, features a hunting theme. Among illustrated articles included are "Alice in Coated Paperland," a portfolio of photographs by Daniel Moerder, "Arthur's Alterations," "Estimatitis," and several specimen folders showing color lithography on Mead papers. Copies are available from The Mead Sales Co., 118 W. First St., Dayton 2, Ohio.

### Training Booklet Available

"A Plan of Action for an In-Plant Training Program" is the title of a booklet being distributed by the Lithographic Technical Foundation. Copies are available from the LTF, 131 E. 39 St., New York 16, N. Y.

## Announcing... **NEW DEVELOPMENT** in **BLACK and COLOR INKS** for **Web-Fed Offset Presses**



Designed and Perfected for Web-fed offset presses exclusively, the new WEB black and color offset inks have met with unanimous acclaim for their unexcelled press performance.

R. A. Kerley Ink Engineers have applied their many years of experience and skill enabling you to profit from this new development in Web-Offset Inks in both black and white and color.

### **NO SMUDGE NO SMEAR NO GREASING NO SCUMMING**

Web offset inks contain all of these vital features needed in a good ink plus fast setting qualities—dry on most papers within a few hours—yet these inks will not dry on the press overnight.

The Web black and color offset inks have been used in conjunction with Webondarfer web-fed offset presses (as pictured in this advertisement), and have been very highly successful as our many satisfied customers can verify.



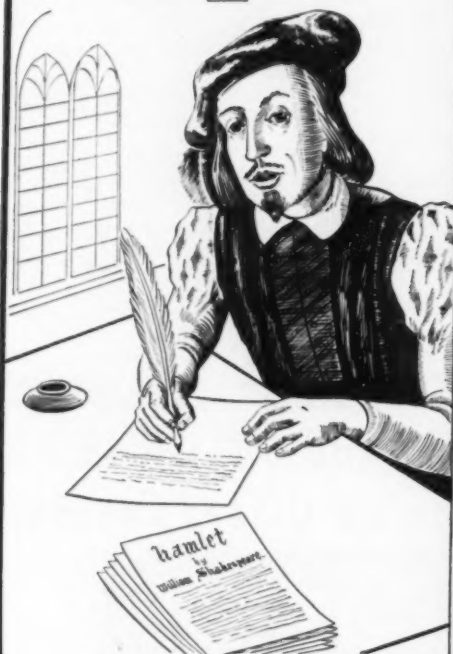
**ALSO** For regular sheet-fed offset presses try our quality "Superb" line of offset inks.

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### Anchor Names 19 Dealers

Nineteen local graphic arts dealers have been appointed by Anchor Chemical Co., New York, Edward S. Jasser, Anchor vice president announced last month. The full line of press-room chemical specialties and other products will be carried by the dealers, he said. The dealers are: Acorn Paper Co., Philadelphia; U. S. Printing Supply Co., Pittsburgh; Graphic Supply Co., Washington; The Hilton Hawley Co., Cincinnati; Caxton Printers Supply Co., Cleveland; AAA Printing Supplies, Detroit; Ace Composition Supply Co., Kansas City; Central Paper Co., Pawtucket, R. I.; T. J. Murphy Co., Philadelphia; H. S. Prescott Ink Co., Springfield, Mass.; Crowe Printing Ink Co., Philadelphia; Harry Guckert Co., Pittsburgh; The Gilbert-Baker-Midlam Co., Dayton; The M. L. Abrams Co., Cleveland; Turner Printing Machinery, Inc., Detroit; Newhouse Printers Supply, Kalamazoo, Mich.; C. S. W. Plastic Types, Inc., Rocky Hill, Conn.; George R. Keller, Inc.,

Washington; and Wild & Stevens, Inc., Boston.

### Show Imported Cameras

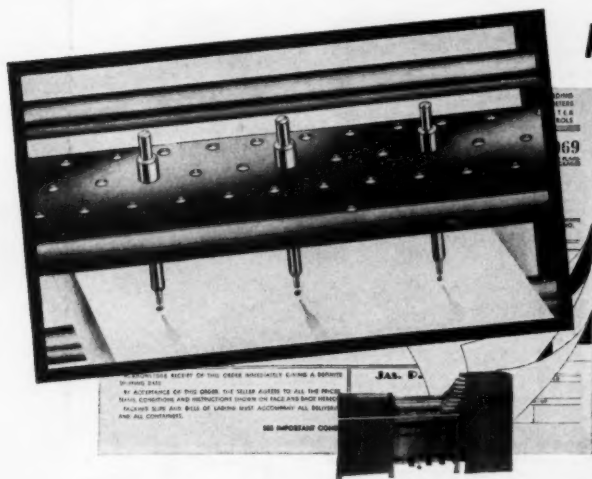
The Klimsch Super Autohorka camera was to be shown at the exhibit of the American Photoengravers Assn. in Cincinnati this month, marking the first showing of this camera in the U. S., according to an announcement by Amsterdam Continental Types & Graphic Equipment, Inc., New York. This camera, and the Super Autovertical, introduced last year, offer automatic focusing, centralized control, and universal usage including the photographing of three-dimensional objects. They are equipped for all reproduction methods for line, continuous tone, halftone, glass and film screens, and masking.

The cameras are made by Klimsch & Co., Frankfurt, Germany, and are distributed in the U. S. by the Amsterdam Co. and Bridgeport Engravers Supply Co. Cameras are on

display at Amsterdam's showroom, 268 Fourth Ave., New York, and at the Chicago showrooms of the Bridgeport company.

### Booklet on Heat Seal

A booklet "25 Questions on Heat Sealing Paper", which also provides the answers to the questions, is available from Paper Mfrs. Co., Philadelphia 23, Pa., W. R. Lusignea, sales development manager, announced last month. The company, which manufactures Perfection heat sealing paper and gummed paper, compiled the 8 1/2 x 11" mimeographed booklet to provide answers to questions commonly asked on this relatively new type of label paper. Printers take to heat sealing paper more readily than to gummed paper, the firm says, because heat sealing adhesive is less sensitive to changes in atmospheric temperature and humidity. It is non-blocking or non-caking in temperatures of 125° or less. Labels printed or lithographed on the paper are applied to containers with heat.



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Glue is messy—particularly in the preparation of snap-out forms, where gluing area is limited and must be precisely positioned.

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OFFSET PLATES

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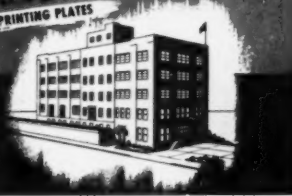
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MAKERS OF FINE PRINTING PLATES

### **GRAPHIC ARTS CORPORATION OF OHIO**

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DETROIT NEW YORK CHICAGO



### Multilith Sheet Dryer



The Lektro-Dry press sheet dryer (shown above) has just been placed on the market by Litho Engineering & Research, 5237 Eastlake Ave., Seattle 2, Wash. The electric unit is equipped with two 11" Merco infrared heat ray tubes in aluminum reflectors. The unit uses 600 watts on 120 V, AC current. By raising and lowering the unit, the amount of heat reaching the sheet may be varied. It can be clamped on a press without drilling. The first model is designed for use on Series 1250 Multiliths.

### Promotes Forms Press

The Pearce forms press, for printing carbon interleaved forms, is currently being promoted by Orville Dutro & Son, Inc., Bendix Building, Los Angeles 15, exclusive agents. The press can print one or both sides of the paper, imprint, number, punch, perforate rotary and crosswise, attach carbon, and can be equipped to deliver sheets flat or folded for flat pack register forms. It prints from type, electrotypes, stereotypes, plastic or rubber plates, and ranges up to 6500 per hour, the agents claim. Other features include removable ink fountains, quick wash-up provision, and can be used for production of tickets, labels, tags, etc. Information is available from the Dutro company.

### ATF Introduces "Dom Casual"

Dom Casual is the name of the newest type face introduced by American Type Founders. Designed in free hand style by Peter Dom, New York letterer, the type is suitable for casual and informal advertising. The first cutting is 36 point, with 18, 24, 30, 48 and 60 to come. Specimen sheets are available from ATF branches.

### New Positive Photo Paper

Development of a new photographic contact paper that produces a positive photocopy in one step by transmitted or reflected light was announced in September by Remington Rand Inc. Called D-151 direct positive Portagraph paper, its main use will be in making readable positives from one-sided translucent or transparent originals. It will work equally well, however, by the reverse and reflex copying methods.

## LABOR RELATIONS

(Continued from Page 42)

visions in Effect on or before January 25, 1951," it provides:

1. Increases put into effect under this Section based upon changes in an acceptable index up to and including January 15, 1951, shall be offset against the amount of increases permissible under Gen-

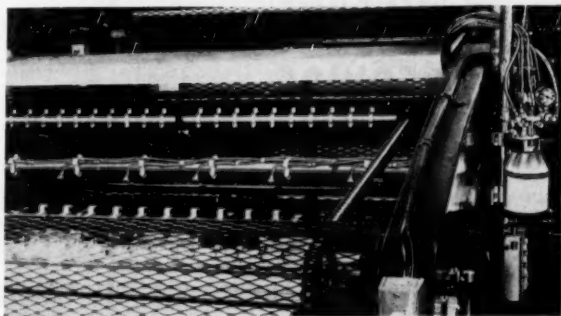
## Here's your R<sub>X</sub> for

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- STICKING &
- SMUDGING

### HEADACHES

# H & H DRYSPRAY

leaves a mirror-smooth finish on work



Installation on Harris Four-Color

## H & H DRYSPRAY proves best by competitive test... here's why--

- H & H DRYSPRAY can be operated continuously or intermittently, with from 2 to 12 pounds of air. Air and volume controls simple, handy.
- Three, six or nine directional, adjustable nozzles give FULL or PARTIAL sheet coverage . . . each nozzle can be turned on or off at head. Spray nozzles set close to sheets.
- No foggy or sticky pressrooms. Abrasive-free powder deposits hardly visible. One lb. of powder is equal to 1 gal. of liquid spray.
- Air cleaner and condenser standard equipment.
- No moving parts to wear out. No hard, dried gum to clean up.

EQUALLY EFFECTIVE ON OFFSET, LETTERPRESS and ROTARYS

WRITE FOR ILLUSTRATED FOLDER, SAMPLES. MENTION SIZE AND MAKES OF PRESSES

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At S & C long experience in serving lithographers and continual research combine to give you the answer to your ink problems. Plan now to simplify your production by standardizing on S & C inks for every job, whether it is on metal or paper.

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we can give you a grain that will show better results in your pressroom.

All sizes new plates for both Harris and Webendorfer Presses, in stock for immediate delivery.

Graining and regraining of Aluminum and Zinc Plates.

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eral Wage Regulation No. 6, and

- Increases put into effect under this Section based upon changes in an acceptable index after January 15, 1951, need not be offset against and may exceed the amount of increases permissible under General Wage Regulation No. 6.

Section 3 of the new Regulation, entitled "Cost of Living Provisions Put into Effect after January 25, 1951," provides:

- The average percentage increases in wages and salaries put into effect under such provision after its adoption shall not exceed the corresponding subsequent percentage increase in an acceptable index dated on or after January 15, 1951.
- The operation of cost of living provisions adopted after January 25, 1951, shall provide for adjustment in wages and salaries which reflect the subsequent upward and downward fluctuations in a single predetermined index from the date of the adoption of the provision; provided, however, that the downward fluctuations need not be reflected in reduction of wages and salaries below those in effect at the time of the adoption of the provision; and
- Increases put into effect under Section 3 need not be offset against the amount of increases permissible under General Wage Regulation No. 6. Increases permitted under General Wage Regulation No. 6 may be put into effect without affecting the increases permissible under Section 3.

Section 4 of the new Regulation, entitled "Permissible Increases in the Absence of Cost of Living Provisions," provides:

- That any employer or any employer and a union who find that the real value of wages and salaries has declined since January 25, 1951 (based upon an acceptable index dated on or after January 15, 1951) may put into effect no more frequently than every six months increases to re-

store such loss in the real value of wages and salaries from January 25, 1951, to the date of the increases.

- If the amount permissible under General Wage Regulation No. 6 has been exceeded by an increase put into effect after January 25, 1951, following Board approval or if a petition for approval of such increases is pending before the Board the increases provided in Section 4 require prior Board

approval; and

- If further Board approval is not required increases put into effect under Section 4 need not be offset against the amount of increases permissible under Regulation No. 6. Increases permitted under Regulation No. 6 may be put into effect without affecting the increases permissible under this Section.

With respect to the road ahead, employers should weigh carefully not

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A black and white photograph showing a man in a light-colored shirt and trousers operating a large industrial Harris press. He is seen from the back, looking towards the machine. The machine is complex with various rollers and a large hand crank. A white banner is superimposed over the bottom part of the image, containing promotional text.

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only the effect of future inflationary pressures but also the effect of such factors as ever increasing competition, increased rates of taxation and higher cost of machinery, materials and supplies, and on top of this, price ceilings for industry products established by OPS Regulations. Bluntly stated, on the economic front, signs of the times indicate stormy weather may be ahead. Extreme caution, therefore, should be the watchword. It goes without saying that every available means of reducing costs of production during the months and years ahead should be carefully studied and applied.

An industry adhering strictly to sound sales and accounting practices, operating with full-time production schedules — no layoffs or idle crews or machinery made idle for lack of work — should be a healthy industry. To this end management, workers and collective bargaining representatives have a joint responsibility.★★

## FILM vs LEAD

(Continued from Page 38)

that will accrue to them by making their product better because they are worried about the loss of a mere fraction of their production operation.

We have indicated previously that we feel that photo-typesetting is useful for only certain types of printing jobs. Obviously, the product of any such machine will be used to replace reproduction proofs of type which now go before a camera. In our analysis we have come to the conclusion that the following types of composition are best adapted to photo-typesetting.

### Best Kinds of Jobs

The first of these is best summed up by the term "chunk" composition. Typography of this kind is used for labels, certain advertising broadsides, nomenclature for art work, and the like. Author's alterations on this type of work are not usually extensive and can easily be made when needed even if a small block of type must be reset. Labels are particularly suited to photo-typesetting because they frequently require small type. On the Foto-

setter, 4, 5, and 6 point are just as clear under a glass as the original letters themselves.

Books make up the second general class of work suitable to this process in our opinion. We refer particularly to one column material although two column books are also practical. In fact many kinds of one and two column composition can be produced economically by photo-typesetting.

Blowups are also greatly improved by Fotosetter type. We refer to slide

films, movie titles, display charts, and the like. Large charts particularly can be machine set in 24 to 36 point and blown up photographically to any desired size without any loss of detail, without any feathering of type edges and on many jobs at a substantial cost saving.

### Ruled Forms

In recent weeks we have been working with the Intertype Corporation in the production of rule forms on the

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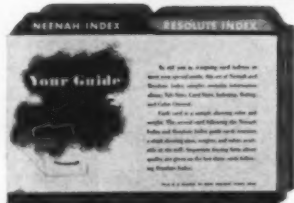
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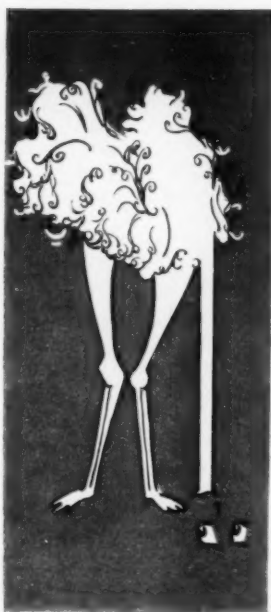
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Fotsetter. We are now able to supply such forms with both cross and down rules on the film in one operation. No double printing or other stripping is required except for box heads and the like. Under glass these rules are a great improvement over type forms from which reproduction proofs have been photographed or forms where the rules have been scratched in on the negatives.

In conclusion, we would like to give you a few opinions about photo-typesetting which we have formed — for what they may be worth. We do not feel that any method of setting type by the use of a camera will ever put our conventional method of composition with metal type out of business. We feel that regardless of the improved quality, the market for photo-typesetting will always remain relatively limited. In fact, our present analysis of the total commercial printing which may some day go to this type of composition is not over 10 to 15%, unless some more efficient method of making complicated alterations is developed. Type on film — just as typewriting on paper — cannot be changed as easily as lead type. Author's alterations after film is stripped into page position are difficult and expensive, leading cannot be changed easily, jobs with complicated make-up — such as newspapers and the like — are not adapted to the process.

However, we do see a definitely expanding use of typography by photography. This will come as more machines are available and as the industry becomes more familiar with the process.

Perhaps it is a somewhat colored view on our part, but we feel that the development of this kind of type-setting will come most logically through typography plants rather than through installation of these machines in printing organizations except for extremely large firms. In most cases machines in supply organizations will be able to produce the required photo-typesetting more efficiently for many printers, while a machine in most lithographic or other plants would not be an economical investment.

The problem becomes simply a matter of percentage of productive time.

With most printing equipment, two shift operation is normally necessary to sell in a competitive market. In a composing room, productivity must usually be maintained at least 70% in order to make a profit. Securing sufficient work to keep even one photo-typesetting machine busy on such a basis will not be possible in most printing plants.

In addition to the Intertype Fotsetter which is now in commercial use, there are several other photo-typeset-

ting machines in various stages of development. However, let us bear in mind that whatever the process of setting type without the use of lead may be — whether it be Fotsetter or some other method of photo-typesetting — and including the various typewriter systems — all have the same two definitely limiting factors. The first of these is the speed and ability of the operator, and the other is the fact that the ultimate product is either a piece of film or a piece of paper which cannot be changed,

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corrected or handled in most cases as easily as hot metal.

Many claims have been made about operator efficiency on substitute process equipment. Increased speed of production at much less cost is frequently promised as an answer to high composition costs. It seems increasingly apparent, however, that a well-set piece of composition requires an able operator to set and space it properly—regardless of the method used. As such individuals become more proficient their rate of pay goes up—no matter what machine they use.

Finally, we would like to reiterate that the product of the Fotosetter is absolutely top in quality. It is this quality which we feel will make those jobs which can be economically adapted to this process, ultimately go to some method of photo-typesetting.★★

### TRANSPARENT PROOFS

(Continued from Page 57)

cult. Because high opacity was required, it was necessary to use dense pigments and to avoid the blues and violets which would transmit a photo-active portion of the spectrum. For easy inspection of the proof, it was also desirable that yellows, light oranges, and whites not be used. Noting that noncarbon inks gave the best coverage but lacked opacity, several soft-grinding pigments, namely, para-red toner, lithol rubine, and toluidine toner, were mixed with varying amounts of titanium dioxide, striving for a combination that would give coverage and opacity. Para-red toner and titanium dioxide mixture produced a poor ink. It offset, dried slowly, and printed mottled. However, lithol rubine and toluidine toner with titanium dioxide gave inks with all the desirable characteristics: sharp, clean printing, good coverage, quick drying, little or no offsetting, and high degree of opacity.

In order to check more carefully the opacity, the positives made from these red inks, together with those made with the best formulated carbon-black ink and also those made with commercial inks, were printed on chloride photographic paper. Without exception, the experimental inks

showed as good as or a better degree of opacity than the commercial inks.

Fifty-seven different inks were made up and tested on the laboratory Vandercook proof press. Those which showed the most promise were submitted to the Hand Section of the Composing Division for further trial. Of these, two were chosen as representative of the black and red printing inks and were selected as most promising to print the positives for submission to the Offset Section,

where final tests were made. The tests were made with forms containing solids, heavy type, lightface type, line-cuts with hairlines, and solid type matter. Accurate reproductions without ragged or light edges were obtained. Hairlines were not thickened and coverage was very good. The ink dried within a few seconds on the transparent ethyl cellulose sheeting, which could be laid on a sheet of newsprint as soon as it was stripped from the press. No drying of the ink

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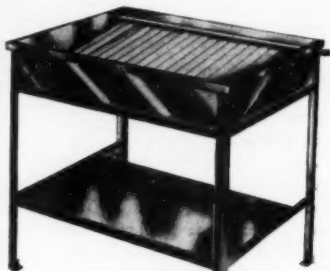
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occurred on the press within less than 4 hours.\*

The color of the blanket may determine the color of ink preferred. The offset blankets used on the 4-T Vandercook proof press during the tests were black. The build-up of ink by the three impressions on the black blanket can be better observed with the red ink than with the black. With a red blanket, the opposite is true.

(This will be continued next month — Editor.)

\*These ink formulas are given in the GPO Bulletin.

### PRODUCTION CLINIC

(Continued from Page 61)

stronger tinctorially so that a thinner film may be applied than on offset paper.

I may also state that it is important to remove all glaze from the rubber or composition rollers. Ink run on coated paper must have a much softer or thinner consistency and less tack and when rollers are smooth or glazed there is a considerable loss of traction. This causes the plate surface to drive the rollers and a cloudy or smeared halftone will result.

There are of course different grades of ink, but I feel that the same remedy described in the previous paragraph holds true. Breaking down of an ink can be caused by rollers skidding. If the surface speed of the rollers is not the same as that of the plates, then as they pass over the plate, they will squeeze the water from it and cause waterlogging and piling of the ink. This in turn causes a wash or scum to appear.★★

### NAPL CONVENTION

(Continued from Page 34)

dustry supplied with skilled craftsmen for generations, he said, but showed the lag in training by adding "press manufacturers have told me only recently, and with vehemence, that the shortage of skilled pressmen actually is affecting sale and delivery of presses."

"During a period when the industry is expanding at an unprecedented

rate, the traditional method of training on the job without organized planning, is not sufficient. We are finding that instead of keeping up with increasing lithographic production, our skilled labor force is spread too thin," Mr. Brinkman reported. However, he said that a few plants have organized on-the-job in-plant training. Under this plan, individual employees are taught by supervisors or craftsmen who have been selected to act as instructors or counselors, he explained. This system is very flexible

and quite inexpensive when contrasted with the usual method of unorganized training which requires high rate production time of the supervisors and craftsmen, production loss through lack of proper supervision and training, waste of materials, and the loss of time and materials in make-over work.

To organize a training program, either small or large, the LTF has prepared extensive material, adaptable to any situation, which is available, he stated. In addition, LTF specialists

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are available at cost to assist in getting a plan under way. A booklet "A Plan of Action for an In-Plant Training Program", is available free from the LTF he said. (131 East 39 St., New York 16, N. Y.)

Mr. Brinkman also referred to the exhibit of the LTF at the convention, which featured control instruments developed at the LTF laboratory. These include devices for checking color register on a press sheet or plate, for measuring blanket thickness under tension, for measuring the properties in offset inks, and for directly reading the moisture content of skids of paper.

#### Federal Regulations

Oscar Whitehouse, Exec. Director, Label Manufacturers National Assn. of Washington, presented a comprehensive outline of current federal regulations restricting business in the fields of prices and the use of metals. The graphic arts price order, which has been postponed repeatedly, was due to be discussed during September by an industry committee, he reported, and may be issued later. Meanwhile the graphic arts industry is under the ceilings imposed in Ceiling Price Regulation 22. Mr. Whitehouse gave a concise summary of the many orders issued by the National Production Authority, with special attention to the Controlled Materials Plan. The rating DO-MRO is ordinarily used for obtaining maintenance, repair and operating supplies for lithographic plants, he said. He also outlined orders and regulations controlling steel strapping, aluminum foil, paper, scrap, and other commodities.

"One of the most helpful developments in the present controlled materials program has been the cooperation of the trade associations", he concluded. "The National Assn. of Photo-Lithographers, the Lithographers National Assn. and the Label Manufacturers National Assn. have worked very closely together in determining the meaning of these government regulations and their impact upon the industry. We have also cooperated in a number of other ways, getting clarification of orders, amendments and exceptions, to make it

easier for the industry to produce without unnecessary red tape and bother."

#### Rapid Progress

The Public Printer of the U. S., John J. Deviny, in his address to the convention on Friday morning, emphasized the rapid progress being made "almost daily" by the graphic arts industries. Lithography is in the vanguard of this advancement, he said, and mentioned photo-typesetting and the research work being done in

the industry as examples. Lithography, Mr. Deviny reported, has been a vital part of the Government Printing Office production since 1926. "In the last fiscal year we produced or procured printing and binding with a total value of \$96,000,000," he said. "Estimates for the current year place this total up to a probable \$110,000,000—or more". The GPO can produce about half this amount, so that about half will be procured from commercial plants. About 65

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percent of this will be placed with lithographers, he estimated. The business will be placed largely at the standard rates as outlined in the Standard Rate Contracts.

These contracts have now been signed by 976 firms he said. These are located in 42 states, and more than a million dollars worth of printing has been purchased through this channel in the three months these contracts have been used.

In the present emergency, as in World War II, lithographers and printers have "done a splendid job", he said. "It is quite possible that the government will be forced to ask you for more and more assistance. If that condition develops, I believe that printers and lithographers in our time will add further luster to an already distinguished record of achievement," he concluded.

#### **Business of Freedom**

"Freedom is Your Business" was the subject of Dr. Allen A. Stockdale, an inspirational speaker from the National Assn. of Manufacturers, who urged those present to interpret the facts and ways of freedom and opportunity to everyone. "The wrong voices are vocal today", he declared, "while the right voices are silent". We need some courage about capitalism, not a new word for it, he said, as he reminded delegates of the unprecedented progress and opportunity the American system has brought about. He expressed high confidence in the good judgment of the rank and file of the people, in spite of the lack of integrity of many of those in positions of leadership. He urged that citizens be told the truth in a straightforward manner, and said that then they would respond properly.

#### **Control of Light**

Morris R. Ost, president of Electronic Mechanical Products Co., Atlantic City, N. J., under the subject title "Don't Make the Mistake of Making Light of Light", stressed the importance of accurate light measurement in photography and platemaking. Timing of an exposure, he said, is similar to pouring a chemical out of a bottle for a specified length of time. The amount of light is what

counts and not the length of time, because the time measurement does not provide for the fluctuations of voltage, the flickers of arcs or fluorescents, the differences in carbons, the differences in light intensity, and other variables. Light integrators, coming into wide use, provide precision measurement and control of the amount of light in an exposure, he said. The devices automatically open the shutter, maintain the exposure at a predetermined quantity of light, and close the shutter again at the proper time, even though

the lights may have blinked off and on during the exposure.

The use of the integrator is especially advantageous when exposures are being made with a photo-composing machine he said, as it provides precise duplicate exposures.

The light integrators are common equipment in plants where quality control is maintained, he indicated.

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ment manufacturing plants, according to Harry A. Porter, vice president in charge of sales of the Harris-Seybold Co., Cleveland. Mr. Porter, speaking chiefly of the press manufacturing situation, said that present availability of offset presses depends upon the size and model wanted. Delivery promises range from four months to over a year. In the case of Harris-Seybold, he said indications are that defense work will build up to about 30 percent of total normal production, leaving 70 percent for civilian products. In the meantime research work continues, he added.

Mr. Porter also traced the development of offset presses. He recalled that 25 years ago there were over 250 different sizes of presses of all kinds. Today, in the U. S. there are about 40 different models, including single-, two-, and multicolor models of the same size. The volume of lithography has been increasing at the rate of 7 to 8 percent per year, he reported, and this, compounded, means the industry has been doubling itself about every 10 years.

Following Mr. Porter's talk, representatives of American Type Founders, Miehle Printing Press & Mfg. Co., Electric Boat Co. and R. Hoe & Co., in response to audience questions, confirmed Mr. Porter's outline of delivery times. Questions on credit terms for offset presses brought a general agreement that prevailing terms are 25 percent down and the balance over periods of 12 to 24 months, and in some cases 36 months.

#### **Contact Screens**

Jack Groet, of Eastman Kodak Company, gave a preview of a slide-lecture on improved halftones with Kodak magenta contact screens. He explained that the set of slides is to be furnished to each of the Kodak Graphic Arts Technical Representatives for use in their territories. He explained that the purpose of presenting it at the meeting was to show the shop managements the lecture which was to be presented to their cameramen, in their shops, with their permission.

After a brief description of the screen and a review of the manner in which it has been used, he pointed

out that there are other means of controlling contrast than the filter control method which has been in wide usage. Contrast may be controlled by the use of colored filters, by varying the amount of flash, and by controlling the degree of agitation and development. He showed a number of slides to illustrate each of the points.

#### **Technical Forum**

**T**HE entire closing session, Saturday morning, was devoted to a technical forum, and about 300 persons, chiefly production supervisors and craftsmen, filled the hall. The forum, co-sponsored by the National Assn. of Litho Clubs, had as its moderator William J. Sjevans, of the Miehle Printing Press & Mfg. Co., a past president and former executive secretary of the NALC. Panel members were Andrew Balika, Copifyer Lithograph Corp., Cleveland; George Hammer, Forbes Lithograph Mfg. Co., Boston; Carl F. Goerbing, Rochester Folding Box Co., Rochester; Anthony Capello, Jos. Hoover & Sons, Inc., Philadelphia, president of the NALC; John Kronenberg, S. D. Warren Co., Boston; and Michael H. Bruno, Lithographic Technical Foundation, Chicago.

Questions covered a wide range of subjects in lithography.

Considerable interest was shown in a discussion of reproduction proofs. Such proofs are pulled successfully on both dull coated stock and on high gloss cast coated stock, it was said. While dull coated causes less flare and unwanted reflection from arcs during photographing, the quality of the impression was thought to be more important than the type of paper. Cast coated paper is better generally if conditions are ideal, lenses are coated, and other precautions are taken against flare.

A query on the running of newspaper by offset brought forth the warning of picking troubles due to loose fibres in that type of stock. Sometimes it is necessary to run sheets through the press, applying a size before lithographing. The use of a less tacky blanket helps.

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concerning the reproduction of halftones from copy printed by letterpress, the forum indicated. Halftone prints of 120 line screen are being reproduced successfully with reductions to one-half size, making the final screen 240. This requires very careful handling, it was stressed. There is a tendency toward dot distortion. Heavy tones clog, while the finest tones disappear. The next to the finest tones fatten up. It was pointed out that usually letterpress dots are hollow, with heavy edges. This lightens up the visual tone of an area. This tone then is darkened when reproduced by offset where the dots are solid. Printed halftones can be rescreened in black and white work, it was said, but none laid down any rule as to which screen angle is best. Transparent proofs of the original halftones are best when reproduction is to be same size. This also eliminates photography, as the transparent proof is used as a positive.

The use of vinylite sheet as a substitute for glass for stripping was discussed, and it developed that there are two kinds of sheets. One, which is calendared only, will warp and change in size. The type suitable for lithographic work is press-planished, and is available in various kinds of surface finishes. These sheets are dimensionally stable it was said, but will soften at 130° F. and must be handled with care around hot lights. These sheets are now made in sizes up to 51¾ x 150" it was reported. One panel member said that the Fibreglass Corp. makes a resin-coated Fibreglass sheet which currently is being tested for lithographic use. Several drawbacks to this are expected, however, he said.

Chrome-plated or stainless steel water rollers instead of the brass rollers on offset presses show good results according to a discussion involving methods of preventing scum on brass rollers. Some plants have a rider roller against the brass to take off excess foreign matter. Some have aluminum rollers replacing the brass. One man reported that his shop had the brass roller chrome plated, and found that it then re-

quired more power to drive the roller. A separate motor drive was installed and the device works well. To aid in keeping the brass roller clean, it should be rubbed with pumice and gummed and the gum fanned dry, it was said.

Excessive water on the ends of dampener rollers on a 29" press was thought by the panel to be caused by wrong pressure which would cause the rollers to bow.

The specification of moisture content in paper came under discussion. The older method of doing this was to order paper with a certain moisture content. The newer method, said to be better, is to specify under what pressroom conditions the paper will be used, including temperature and relative humidity. The mill then figures the proper content for the specified conditions. Allowances also are made by mills to take care of the extra content percentage as recommended by the Lithographic Technical Foundation. When paper becomes wavy along the edges, banks of infrared lamps on the sides of the skid

aid in drying, and therefore straightening out the waves. Plastic covers placed over the skids help to prevent moisture changes in paper.

The services of a reliable air conditioning engineer provide the best approach to the problem of air conditioning plate or camera rooms, it was said. Package conditioning units, while they will lower the temperature a few degrees, often raise the relative humidity, and introduce other problems. The main thing is to keep conditions constant. Dehumidification often serves the purpose, a panel member stated.

Blindness of deep etch plates was talked about, and the use of the LTF Sensitivity Guide was recommended as the best control system in platemaking. The use of the Guide and its gray scale enable the platemaker to predict trouble, and thus avoid it. Proper development is the one most important factor in avoiding plate blindness, they stated. Proper handling of lacquer is important; glazed lacquer will become water receptive.

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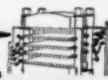
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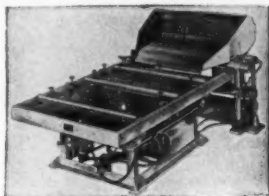
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**FOR SALE:** Harris Offset Press 21 x 28 LSN in perfect condition. Now running fine color jobs. Installing larger two-color press in October. Press available immediately with approximately 200 plates. Howard Company, 119 N. Washington St., Peoria, Illinois.

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Some of the machines shown were the "ATF Chief 24" offset press, manufactured under patent in Sweden and the Mort dampener cleaner for cleaning offset dampener rolls.

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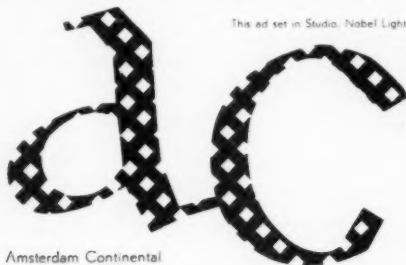
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## Trade Events

Printing Industry of America, annual convention, Statler Hotel, Boston, Oct. 24-27.

National Assn. of Metal Decorators, annual meeting, Netherland Plaza Hotel, Cincinnati, October 24-26.

International Printing Week, January 13-19.

## Litho Schools

CANADA—Byron Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

CINCINNATI—Ohio Mechanics Institute, Cincinnati, Ohio.

LOS ANGELES—Los Angeles Junior College, 1636 S. Oliver St., Los Angeles 15, Calif.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

NASHVILLE—Southern School of Printing, 1514 South St., Nashville, Tenn.

NEW YORK—New York Trade School, Lithographic Department, 512 East 67 St., New York, N. Y.

OKLAHOMA—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South, Rochester 8, N. Y.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

SAN FRANCISCO—San Francisco Printing Trade School, San Francisco, Calif.

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ST. LOUIS—David Rankin, Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

WEST VIRGINIA—W. Va. Institute of Technology, Montgomery, W. Va.

## Trade Directory

Lithographic Tech. Foundation  
Wade E. Griswold, Exec. Dir.  
131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers  
Walter E. Soderstrom, Exec. Sec'y  
317 West 45 St., New York 19, N. Y.

Lithographers National Association  
W. Floyd Maxwell, Exec. Dir.  
420 Lexington Ave., New York 17, N. Y.

National Association of Litho Clubs  
Edward W. Harshbarger, Pres.  
530 Electric St., Scranton, Pa.

Printing Industry of America  
James R. Brackett, Gen. Mgr.  
719 15th St., N. W., Washington 5, D. C.

International Assn. of Printing House Craftsmen  
P. E. Oehl, Exec. Sec'y  
18 E. Fourth St., Cincinnati 2

## OCTOBER 1951

Aljen Associates	Sept.	Lithographic Engineering & Research Co.	120
American Graded Sand Co.	108	Lithographic Materials & Dampour Co.	Sept.
American Sponge & Chamois Co., Inc.	Sept.	Lithographic Plate Graining Co. of Amer.	98
American Type Founders	9, 10, 11		
American Writing Paper Corp.	100	MacBeth Arc Lamp Co.	Sept.
Amsterdam Continental Types & Graphic Equip't., Inc.	126	Marac Machinery Corp.	Sept.
Anchor Chemical Co., Inc.	118	Mathison & Hagler Zinc Co.	Sept.
Anso	96	Maxwell Paper Co.	Sept.
		McLaurin-Jones Co.	15
Bartels Co., Gordon	98	Mead Paper Co.	72
Bass, Inc., Russell Ernest	114	Mendes Corp., J. Curry	101
Bingham's Son Mfg. Co., Sam'l	Sept.	Merc & Co., Inc.	84
Brennan Co., E. E.	124	Merritt Products Co., The	123
Bridgeport Engravers Supply Co.	107	Miami Valley Coated Paper Co.	17
Brown Manufacturing Co., W. A.	Sept.	Miehle Printing Press & Mfg. Co.	53
Buckbee-Mears Co.	Sept.	Midway Litho Supply Co.	56
Business Form Creations	116	Minnesota Mining & Mfg. Co.	88
		Moore Laboratories	Sept.
		Moss Photo Service, Inc.	122
California Ink Co., Inc.	Sept.		
Cantine Co., Martin	3rd Cover	National Assn. of Photo-Lithographers	76
Central Compounding Co.	105	National Carbon Co., A Div. of Union Carbide and Carbon Corp.	Sept.
Champion Paper & Fibre Co.	Sept.	National Roller Co.	Sept.
Chemco Photoproducts Co., Inc.	Sept.	Nashua Paper Co.	108
Chicago Litho Plate Graining Co.	120	Nekona-Edwards Paper Co.	86
Consolidated Photo Engravers & Lithographers Equipment Co.	92	Neuse-Herman H.	110
Craftint Mfg. Co., The	124	Norman Willets Graphic Supply Co.	109
Cramer Dry Plate Co., G.	114	nuArc Co., Inc.	114
Cronier, John C.	119		
		Oxford Paper Co.	69, 70
Dayton Rubber Co.	18		
Dennison Mfg. Co.	113	Paper Manufacturing Co.	Sept.
Devon Faldler Co.	54	Paul & Co., J. C.	Sept.
Di-Noc Co.	Sept.	Photo Litho Plate Graining Co., The	114
Direct Reproduction Corp.	Sept.	Pitman Co., Harold M.	14
Dixie Plate Graining Co.	104	Powers Regulator Co., The	Sept.
DuPont de Nemours & Co., E. I.	26	Precision Engraving Co.	125
Eastman Kodak Co.	49	Rapid Roller Co.	60
Electric Boat Co. Printing Mach. Div.	Sept.	Rathbun & Bird Co., Inc.	122
Electronic Mechanical Products Co.	Sept.	Reliable Lithographic Plate Co., Inc.	124
Empire Superfine Ink Co.	12	Reliance Electric & Engineering Co.	16
		Rising Paper Co.	Sept.
Falulah Paper Co.	82	Roberts & Potter, Inc.	3
Fitchburg Paper Co.	6	Robertson Co., R. R.	Sept.
Flowers Photo Composing Lab.	Sept.	Rogers Co., Inc., The Harry H.	126
Fox River Paper Co.	122	Ross Engineering Corp., J. O.	66
Fraser Paper Ltd.	Sept.		
		Schlanger, K.	124
Gaetjeus, Berger & Wirth, Inc.	110	Schmidt & Co., H.	Sept.
Gegenheimer, Wm.	106	Schroter, H. J.	100
Gelb Company, Joseph	Sept.	Scranton Plastic Laminating Corp.	121
Gevaert Co. of America, Inc.	Sept.	Scriber Specialties	Sept.
Gilbert Paper Co.	Sept.	Senselmeier Co., Inc.	2nd Cover
Godfrey Roller Co.	22	Shulman Associates, Inc. Ben	123
Goetz American Optical Co., C. P.	118	Siebold, J. H. & G. B., Inc.	8
Goodyear Tire & Rubber Co.	7	Sinclair & Carroll Co., Inc.	104
Graphic Arts Corp. of Ohio	102	Sinclair & Valentine Co.	24
		Strathmore Paper Co.	90
H & H Products Co.	103	St. Regis Sales Corp.	Sept.
Haloid Co.	Sept.	Sportmen Accessories, Inc.	120
Hamilton & Sons, W. C.	Sept.	Standard Reproduction Co.	Sept.
Hammernill Paper Co.	23	Star-Kimble Motor Div.	Sept.
Hanschky Co., A. E.	112	Stevenson Photo Color Separation	118
Harris-Seybold Co.	106, 4th Cover	Strong Electric Corp.	51
Henschel Mfg. Co., C. B.	Sept.	Stuebing Automatic Machine Co., The	117
Hoe & Co., Inc. R.	21		
Howard Paper Mills	Sept.	Talbotson Sons, N.	126
Hunt Co., Philip A.	74	Toledo Litho Ink & Plate Co.	126
		Triangle Ink & Color Co., Inc.	102
Ideal Roller & Mfg. Co.	50		
Illinois Zinc Co.	116	Uniform Graining Corp.	118
Interchemical Corp.	19, 20	Union Carbide and Carbon Corp., National Carbon Co.	Sept.
International Paper Co.	52	United Mfg. Co.	Sept.
International Press Cleaner & Mfg. Co.	Sept.	U. S. Envelope Co.	115
International Printing Ink	19, 20		
		Vulcan Rubber Products, Inc.	Sept.
Jahn & Ollier Engraving Co.	116		
Jones, C. Walker	Sept.	Wagner Litho Machinery Div.	62
		Walton Laboratories, Inc.	111
Kerley Ink Engineers, Inc., R. A.	99	Warren Co., S. D.	Facing 80
Kerrin-Thall	126	Western Litho Plate & Supply Co.	104
Kimberly-Clark Corp.	94	Weston Co., Byron	58
King Typographic Service Corp.	120	Willis Litho Plate Graining Co.	122
Klase-Stik Products, Inc.	13	Wilson Printing Ink Co., Ltd. W. D.	120
Lanston Monotype Machine Co.	Sept.	Young Brothers Co.	64
Lawson Co., E. P.	4		
Leaward Sand & Abrasive Co.	Sept.	Zarwell & Becker	Sept.
Lodal Stainless Steel Products, Inc.	112		
Le Page's, Inc.	116		
Litho Chemical & Supply Co., Inc.	23		

(The Advertisers' Index has been carefully checked but no responsibility can be assumed for errors or omissions.)

# TALE ENDS

## Convention Sidelights

(Continued from page 59)

age, Inc., and Wm. J. Keller, Inc.

ml

At convention sessions it paid to be on time. Door prizes were given to lucky punctuals at each session. These prizes included several copies of "Washington Confidential".

ml

When Major Kirby made the presentation of an engrossed resolution to Public Printer John J. Deviny, he recalled their many years of friendship dating back to boyhood days. He also recalled attending the exposition in Buffalo at the time McKinley was assassinated. At that time he was extremely interested in a demonstration of map making at the exposition. Four-color maps of the Niagara Frontier were being lithographed from stones.

ml

The 17th floor of the Statler, where meetings and exhibits of the NAPL convention were held, afforded a nice view of Lake Erie. (Or was it Ontario).

ml

Next year's convention location is being decided upon, but the meeting probably will be held in October. The feeling was that this year's meeting was too close to Labor Day.

ml

At the floor show following the annual dinner, several supply men gave good accounts of themselves: George Charnock, of Craftsman Line-up Table; Al Levine, Consolidated Equip.; Hugh Kurtz, DuPont; Bob Coy, S & V; Fred Proschek, F & L; and John Morehouse, Harris-Seybold.

ml

The Buffalo sports writers got hold of Frank Bachman (Bachman Reproduction Service, N.Y.) and had a story about him in the sports columns during the meeting. Bachman, ex-fightmanager, was returning from the west coast where he saw Slapsie Maxie Rosenbloom in "Guys and Dolls". He managed Rosenbloom when he was light-heavy champ years ago.

ml

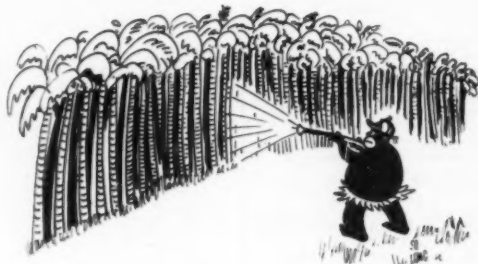
F. W. Gregory, president, and W. H. Reed, vice-president, of F. W. Gregory Co., Rochester and Buffalo, were on hand for the sessions. The company has been making plates for the trade at its Rochester plant for

several years. The Buffalo branch has been in operation for just a few months. H. Wm. Pollack Poster Print, large Buffalo letterpress plant which put in a litho division several years back, was in the middle of installing its own plate making facilities, but in mid stream decided to abandon the move and sold the elements of the new plant to Gregory when they agreed to open a trade shop in Buffalo. A third such branch, completing a trio of trade shops for Gregory in upper New York State, may soon be opened in Syracuse.

Among those missing at the convention was Clarence W. Dickinson of R. Hoe & Co., who had never missed an NAPL convention before. He was recovering from an eye operation and was getting new glasses about the time of the convention. Walter E. Soderstrom, NAPL Exec. VP, registered Dick as present and sent him a wire informing him so. By return wire Dick expressed his thanks and his regrets that he couldn't be there this time. So on the record, he was there if only in spirit. Later in September he was back at his office again.

ml

Also among the missing were Fred Burtanger, S & V, and Augie Rupel, of R & P. Both of these men were taking it a little bit easy after recent bouts with their tickers.★★



## Scattershot . . . .

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- HYDROGUM 10634
- HIGHDENSITY COATING 10809
- DEVELOPER No. 1 10713
- ZINC ETCH 10429
- PLATE WASH 10612
- LACQUER 01217
- LITHO ASPHALTUM 01247
- DEVELOPING INK 10724
- PLATE CLEANER 10631



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*Directions (Continued)*

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